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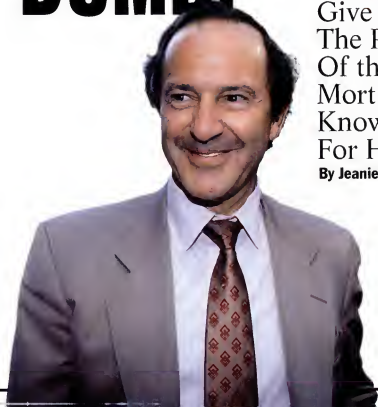
An Excerpt  
**E.L. DOCTOROW**  
The New Novel

# IS MORT ZUCKERMAN REALLY, REALLY SMART? OR IS THE CITY JUST DUMB?

## EXCLUSIVE INTERVIEW

The Mayor Is Hot to Give Zuckerman The Real Estate Deal Of the Decade, but Mort Wants to Know: What's in It For Him?

By Jeanie Russell Kasindorf



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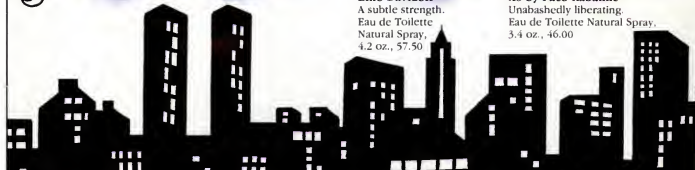


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BY SUZANNE O'MALLEY



He, a top-notch management consultant at Ernst & Young; she, a vice-president at Salomon Brothers. When their relationship didn't work out, he harassed her, stalked her, and eventually raped her. A few months later, Rick Varela blew away Sarah Auerbach. An exclusive *New York* investigation.

## 30 Buddha Is Back

BY SALLIE DINKEL

Started by movie stars and trust-fund babies, Buddhism's American renaissance is spreading: These days, even lawyers (well, a few lawyers) are chanting. The movement now has its own slick quarterly review, *Tricycle*, melding serious spiritual essays with celebrity juice. Is *Tricycle* a spiritual Baedeker for the New Age or the *People* magazine of Buddhism?



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BY JEANIE RUSSELL KASINDORF

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BY MARSHALL SELLA

Fashion guy Tommy Hilfiger is branching out: On his new VH-1 talk show he interviews hip celebrities like Tori Amos and Evan Dando. For the moment, at least, David Letterman needn't worry.

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BY E. L. DOCTOROW



New York City after the Civil War was an impatient and outrageous town, jangled with nervous energy. A town where the young thought of themselves as a generation without illusions. In other words, a town not unlike New York today. In this excerpt from E. L. Doctorow's eighth novel, *The Waterworks*, a young man finds himself caught between two eras.

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# BETWEEN THE LINES

MANHATTAN AS A MAIN CHARACTER



DOCTOROW: Describing "the soul of the city."

"DURING THE COURSE OF WRITING," SAYS E. L. Doctorow of *The Waterworks* (excerpt, page 42), "I realized it was possible to actually make the city a character in the book. It's nothing I planned, you see, but if the work's going all right, the book gives you a gift. This was a gift."

For his forthcoming novel, the Bronx-born author has provided yet another installment in his grand fictional history of New York, which includes *Ragtime*, *Billy Bathgate*, and *World's Fair*. Pungently evoking an uncertain, fragmented America after the Civil War, Doctorow, 63, recreates in *The Waterworks* an era teetering between right and wrong, clarity and complexity, man and machine.

"This is a period I've never dealt with, but it happened to be a highly photographed period, and I find photographs very evocative," Doctorow says. "Images of the architecture and the street life and the clothing and the portraits of the people. Their faces, their expressions. They all demand to be rendered in language."

Although the former Dial Press editor writes authoritatively about the sky—even the air—of 125 years ago, he didn't "research" the Gilded Age.

"The word *research* is not entirely accurate," he says. "I start the book, and whatever I need seems to come to hand. It is a fact that working in this high degree of concentration on a daily basis, you sort of create this little magnetic force field around you that draws in just what you need, when you need it."

"If the book's good enough, the author and the time sort of blend together. I would like to aspire—to *aspire*—to that level of writing."

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# LETTERS

## The Decline of West Side Civilization

LIVING IN THE WEST NINETIES TO THE HUNDREDS is even worse than it sounds in Jeffrey Goldberg's insightful article "The Decline and Fall of the Upper West Side" [April 25]. Derelicts deal crack in the neighborhood. I have counted an average of twenty discarded crack vials on one square block. These "residents" aggressively beg for alcohol and drug money all day as they urinate on walls, smash liquor bottles, and blow crack smoke right in your face if you walk by. Any person receiving social services should be drug-tested and should have to abide by a curfew if residing in a shelter.

Rebekah Brower  
Manhattan

THE MOST IRONIC ASPECT OF THE SITUATION outlined in your article is that placing social-service facilities in the area between 90th and 110th Streets hurts the very people those facilities are meant to help. Dumping these recovering addicts—some of whom are HIV-positive as well—in an area known for its heavy drug traffic is no way to keep them clean and healthy.

Frank de Falco and Vickie Feldman  
Manhattan

INADEQUATELY INFORMED, COMPASSIONATE citizens may condemn those Upper West Siders who are not thrilled with the prospect of many social-service facilities landing in the neighborhood. They voice their indignation by citing the term NIMBY—"not in my backyard." But I am not a NIMBY—I am a NIABY (not in anybody's backyard!). There are medical problems inherent in the handling of the seriously mentally ill homeless, most of whom are presumably schizophrenic. According to a recent piece on schizophrenia in *The New England Journal of Medicine*, one third to one half of homeless Americans suffer from schizophrenia. New York City is forced to deal with an overload of seriously mentally ill homeless who are also chemical-substance abusers, and many of the homeless are HIV-positive and infected with drug-resistant TB. The multiple-service needs of a population of this type cannot possibly be met in an understaffed SRO-like facility such as the one planned by the Volunteers of America. The belief voiced by some advocates for the mentally ill homeless—that medical advances can

now produce satisfactory normalization of all schizophrenics—is just wishful thinking. The potent antipsychotic drugs that are routinely employed today are considered to be "chemical straitjackets" and are especially disliked by crack addicts because they interfere with the achievement of the desired high. Hence, schizophrenic crack addicts may be eager to avoid antipsychotic medication. Also, all antipsychotics, in routine use, can elicit serious side effects, so timely recognition and treatment of these complications are necessary. Such precautionary measures seem hardly possible under the setup planned by the Volunteers of America.

David Lehr, M.D.  
Manhattan

WITH OUR CITY TAX DOLLARS, THE WEST Side Federation for Senior Housing purchased Euclid Hall on Broadway at 86th Street in 1989, announcing that this large SRO building would be renovated primarily for homeless individuals over the age of 50 without special problems. Several neighboring block associations met with the federation and actively supported that plan. To our dismay, we have discovered that the federation has turned the original program on its head. Almost 300 single homeless adults of all ages, with serious problems ranging from drug abuse and mental illness to criminal backgrounds, will be under one roof. Why did the federation drop the over-50 requirement from Euclid Hall? Was it perhaps because the federation was desperate for more money and discovered that the city's social-service agencies were happy to provide millions of dollars only if the project opened its doors to others?

Ben-Ami Friedman  
President

West End/85th Improvement Association  
Manhattan

WE LIVE ON THE BLOCK WITH ONE OF THE "poverty industry" facilities identified in your article. The facility at 312 West 101st Street is the home for several youths who are tragically disabled: Some have cerebral palsy and are blind, and all have motor difficulties. Certainly no one could feel threatened by these people.

Linda and Michael McGinnis  
Manhattan

## 'Spin' Control

Spin is NOT FOR SALE. YOU CORRECTLY noted in a May 23 "Intelligence" item that the magazine can't be sold unless I want to sell it, and yet I was never called

for a comment. If your reporters checked their items with the appropriate sources, you could have spared us both the embarrassment of inaccuracy.

Bob Guccione Jr.  
Editor and Publisher  
Spin  
Manhattan

## On Uncommon Ground

AS A MEMBER OF THE LIZ CLAIBORNE BOARD of directors—a group that takes its fiduciary obligations seriously—I take issue with Ben Stein's April 25 column, "The Bottom Line: Cashing in at Liz Claiborne?" In the guise of journalism, the article merely repeats unverified allegations drafted by contingent-fee counsel without any challenge. Stein goes on to dismiss any attempt by the company to defend itself as a mere "standard reply in cases of this kind." (The fact that the allegations are themselves quite standard is, to Ben Stein, somehow unremarkable.) The truth about the vast majority of these kinds of lawsuits is that they benefit primarily the contingent-fee lawyers who race to the courthouse to bring them, rather than the shareholders in whose names they are brought. The plaintiffs' bar has been able to ply its trade by cowering defendant companies into settling even baseless lawsuits. That is why there are efforts afoot, both in Congress and in state legislatures, to curtail the abuses.

Louis Lowenstein  
Simon H. Rifkind Professor of  
Finance and Law  
Columbia University  
Manhattan

Ben Stein replies: I have great regard for Professor Lowenstein's views, but he is completely off the mark in this instance.

I noted many times that the charges in the complaint against the Claiborne directors were allegations and might be disproved. It is clear that the management of the Liz Claiborne company was putting out extremely upbeat comments at a time when the ground was giving way under their feet. Careful managers should have reported that crucial declining trend to the markets. This isn't something I made up; it's pretty much on the record. Whether it rises to the level of illegality is yet to be seen, a point I make repeatedly in the article. The blanket charge that plaintiffs' securities lawyers are the problem is shoot-the-messenger dodging of the issue. Plaintiffs' lawyers did not create the S&L scandal, the massive junk-bond scams, or the unethical management leveraged buy-outs.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.



# INTELLIGENCER

BY PAT WECHSLER WITH RUTH G. DAVIS

**TIMES'S BUSINESS MONKEYING...EDDIE'S B.O....BAD EASTON ELLIS...TINA SKIPS A PARTY**

## TIMES EDITOR VANISHES; D22

William Stockton posted a memo on the New York *Times's* business-section bulletin board the other day. He was no longer business editor and "other people" would be taking over, he wrote cryptically, prompting that special *Timesian* anxiety. One hand-wringer said to those within earshot, *If someone claiming to be the business editor calls, please ask his name.*

With the imminent arrival of the new managing editor, Eugene Roberts, and the ascension of Joseph Lelyveld to take the place of retiring Max Frankel, change is the style at the *Times*. As it turns out, there are three new pods in the top editors' chairs in the business section—Karen Arenson and Glenn Kramon doing the daily sections and Steve Lohr handling the Sunday section. Lelyveld himself finally made an announcement after word of the Stockton memo circulated. Stockton has been assigned to redesign the section—a task he was already supposedly doing along with his other no-longer-needed editorial services.

## SEE EDDIE MURPHY RAW, ON QVC

Eddie Murphy may be thinking it's time to get back to his roots. Murphy recently went to Home Box Office to discuss the possibility of creating specials or a series for the pay-cable network. But Murphy's HBO B.O. is no longer a given, either. HBO executives were overheard telling the ex-Golden Child, No offense, Eddie, but let's see how *Beverly Hills Cop III* does before getting into bed here. Both Murphy's people and HBO confirmed that the actor had talked to the network, but an HBO spokesman emphasized, "These were very preliminary discussions."

If the poor reviews of *BHC III* actually manage to correlate with box office—a distinct possibility this time—Murphy might consider contacting the people over at Comedy Central, or perhaps USA: *Up All Night*.

## NEW FROM BRET EASTON ELLIS: MORE CRUD

Bret Easton Ellis is at it again. *The Informers*, Ellis's latest badly executed snuff porn, this time published by blue-chip Knopf, won't hit bookstores until August but is already desperately courting controversy. A story of filthy-rich families, drugs, sex, Generation X, violence, and—hey—vampires, the book contains passages that rival *American Psycho* in both vile prose and awful writing. In one not-for-the-even-remotely-squeamish scene, a jaded vampire is courting a 14-year-old girl when, in response to her concerns about getting a hickey, he rips out her throat, has sex with her, then tears out her prepubescent genitals—"actually detach[es] the entire thing from the body, intact"—then sucks out "her stomach, ropes of intestines" before finally "wiping mounds of flesh all over myself, using it as a lubricant" to masturbate with. "After that," the character says, "basically everything's okay."

Keeping with tradition, *Publishers Weekly* is slamming the novel in the review running June 13, saying "it weds Ellis' over-the-top, if one-dimensional, satirical style to the sensational hedonism characteristic of Danielle Steel." Read a sample passage, Sharon Fawley, head of the New York state chapter of the National Organization for Women, responded, "Something like that is so profoundly sadistic and inhuman, it's amazing that people will walk into a bookstore and buy it without embarrassment."

Knopf seems to think they will. In their in-house marketing material, under "description," which typically characterizes the book's genre or basic contents, is a note: *doesn't matter.*

## THE NEW YORKER GOES HOLLYWOOD II

The once-staid American Booksellers Association has certainly gone Hollywood—Bob Evans and Sean Penn were expected to attend this

year's convention in Los Angeles—but it seems some Hollywood parties are more Hollywood than others. As it has done for the past several years, *The New Yorker* was set to give a cocktail party at the ABA convention—at Mortons, of course—but without *New Yorker* editor Tina Brown. Not that she's L.A.-averse—in March she threw a party at the Hotel Bel-Air to coincide with *The New Yorker's* all-movie Academy Awards issue, and sat with genuine celebrities Steven Spielberg, Mike Ovitz, and Barbra Streisand. "I'm taking my kids away on a long weekend," Brown said by way of explaining her absence. But her spokeswoman suggested Brown may not want to upstage her husband, Random House president Harry Evans: "Harry tradi-



BRET EASTON ELLIS



EDDIE MURPHY



TINA BROWN



HARRY'S GAME...BINKY TALES...JACKIE BATTLE...GO WEST, JEUNE HOMME



NEWSWEEK'S JACKIE COVER

tionally goes. This is kinda like his convention."

# A LEONA-FREE HELMSLEY ITEM

Harry Helmsley just doesn't want all those gritty subway riders using the pedestrian arcades beneath his 230 Park Avenue. As part of the \$70-million renovation of Grand Central Terminal, entrances are being created at 45th, 47th, and 48th Streets, one of which will surface under the gilded Helmsley Building. Helmsley-Spear not only is in court fighting over easement issues, but has filed a lawsuit, claiming that landmark laws were violated when the project was approved. Harold Meriam, general counsel for Helmsley Enterprises, said their objection was an issue of "security, particularly in off-peak hours." Or: "It's also a question of being satisfied with what they'll give us in compensation."



GRAND CENTRAL TERMINAL

# TABLE FOR TWO, BY THE SPHINX, PLEASE

**LE CIRQUE CIRQUE:** Las Vegas is where celebrities go



SIRIO MACCIONI

# ANOTHER URBAN LEGEND UNFOLDS

*I had heard of her name and knew someone who met her at a cocktail party. She was the only person I sent it to.*

The myth that is Amanda "Binky" Urban grows, now with the tale of how a 26-year-old video-store clerk from Boston sends his unfinished first novel to a top literary agent and ends making a killing. Chuck Hogan, who—added detail—lives with his parents, decides one day to send ICM agent Urban 200 pages of a work in progress called *Hornet's Nest*, about a hostage negotiation between an FBI agent and a white supremacist, inspired by an actual event in Idaho. In a Schwab's Drug Store-like turn of events, Urban actually reads it, and instructs Hogan to finish. A week after its completion, the final manuscript, now called *The Standoff*, is sold to Doubleday for somewhere in the neighborhood of \$500,000, and Urban says the movie offers are already coming in.

The least implausible part of the story? Says one of Hogan's video-store colleagues, "It's everyone's dream at Videomsmith to write a screenplay or a novel."

# STOP THE PRESSES, GET ME CAMELOT!

The worst possible thing happened. Jacqueline Kennedy Onassis died, and *People* magazine had already closed its issue for the following week. Resigned to grocery checkouts awash in heartfelt Jackie tributes—next to their own TENNIS STAR JENNIFER CAPRIATI: WHAT WENT WRONG?—*People's* editors knew their belated tribute would have to be very special. On Thursday—when the former First Lady was reported to be hours from death—*Newsweek*, *Time* and *People* began wrangling over a large cache of candid portraits of a young, coquettish Jackie taken by family friend Jacques Lowe. Bidding had gotten into the \$50,000 range when *People* suddenly weighed in with a tabloid-TV-size offer of \$100,000, vanquishing the competition. But *People* didn't celebrate *People* for long. On Monday, *Newsweek* showed up on newsstands with a candid Jacques Lowe portrait of a young, coquettish Jackie in a yellow checker dress at the Hyannis compound. "I gasped when I saw my copy of *Newsweek*," a top *Time* editor recalls. "The only reason anyone was bidding at all for these photos was for that picture. It was the perfect cover." The photo had come—at a cost of less than \$10,000—from the Kennedy Library through the Sipa Press photo agency; *Newsweek*, Sipa and the library felt that since it had been donated to the library by the White House, it was in the public domain, which the *Time* editor called "the most disingenuous and appalling thing I've ever heard." *People* still plans a special Jackie issue using its Lowes but hasn't forgiven the *Newsweek* slap. *People* managing editor Landon Jones reportedly opened the editorial meeting last week with the words "This is war!"

in their twilight years, but can the same high-money-low-expectations principle work for Park Avenue eateries anxious about declining chic? Sirio Maccioni won't say—perhaps he hasn't made

up his mind just yet—but the owner of Le Cirque and his son Mario spent several days in Las Vegas in May, where they met with casino owner Steve Wynn.

**DELUDED:** If Carrie Fisher outed her estranged lover, Bryan Lourd, to engender sympathy among the buying public for her latest book *Delusions of Grandma*, it didn't work. Simon & Schuster is apparently having enough trouble selling *Grandma* that it's offering booksellers a \$5.80 kickback for each copy they sell between May 23 and July 31. Moreover, the publishers have told sellers that while the retail price is still \$22, they're "free to sell at any price they choose." A Simon & Schuster spokesman called the discounts a "standard business practice"—"especially when booksellers, in their enthusiasm, overorder a book."

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NY-WPT

# WHITE MEN CAN'T JUMP

## NEW YORK'S GOP MIDGETS

MARIO CUOMO IS ABOUT AS VULNERABLE AS an incumbent gets. At the outset of his campaign for a fourth term, his public approval stands at 34 percent. The reasons are apparent. New York's economic recovery lags the rest of the nation. Taxes are the second-highest in the country, after Alaska's. And in his twelve years as governor, Cuomo has done little to cut the state budget, reduce crime, reform welfare, or fix education. Even his supporters are a little tired of him. But Cuomo is surely cackling in Albany tonight, thanks to the one enormous factor weighing in his favor: the Republicans.

Going into last week's convention, the struggle of Cuomo's would-be antagonists resembled a group of millionaire midgets getting together for a circular firing squad. Despite a few superficial distinguishing characteristics, most of the six contenders were remarkably similar. The stereotypical candidate was a social liberal and a fiscal conservative, pro-choice and anti-tax. He was also a rich white guy in a striped tie and a blue suit, facing an agonizing decision about how much of his own money to blow on the race. It didn't make for much of a political convention, but it would have been an excellent focus group for Jaguar or Tanqueray.

The prototype was Evan Galbraith, a silver-haired champagne executive and former ambassador to France. Indeed, alone among the candidates, Galbraith would not seem out of place in garters and a powdered wig at the court of Louis XIV. If he were a dog, he'd be a poodle. If he were a mustard, he'd be Grey Poupon. When I asked him to differentiate himself from his rivals, Galbraith noted that he has been called "pleasant and charming." One thing he has never been called is electable, since he has never been elected anything. Shortly before the voting started, Galbraith told me he was expecting a surge of last-minute defections. In the event, he got almost no votes.

Running alongside Galbraith was Bill Green, another genial, prosperous, very white man from the East Side, a region he represented in Congress until he lost in 1992. Since then, he has been looking for work. State Senator Roy Goodman, who was Green's classmate at Harvard, pointed out that Green not only had made the *Crimson* but in the seventies had been "the best regional housing administrator in the U.S." Green is a true liberal Republican, a species common in the pre-Reagan days of the GOP that survives only in preserves of the

Northeast. His favorite presidential contender is Lamar Alexander, a similarly well-intentioned softie whom no one takes seriously for 1996. Green points out that polls show him running strongest against Cuomo. Realistically, that's because his is the only familiar name.

Somewhat shorter on personal charm is former New York Supreme Court judge Richard Rosenbaum, who decided to forgo the convention. Having already raised some \$1.5 million, he could afford to skip it. Probably the most liberal of all the candidates, Rosenbaum is another successor to the Javits-Rockefeller tradition of the New York Republicans. Though someone with his moderate views might do well against Cuomo, Rosenbaum is saddled with a dismal sense of humor; he recently said that if the party doesn't nominate a candidate like himself, in favor of abortion rights and gun control, "they might as well hire Dr. Kevorkian as their campaign manager, since he's the world's expert on how to kill yourself." During the convention, Rosenbaum held a puppet show to mock ties between the leading candidate, George Pataki, and his sponsor, Alfonso D'Amato. It was a rather sorry affair.

Also lagging the field is the Syracuse multi-millionaire Pat Barrett, who told me he has not yet decided whether to run. It is said that if he does run, Barrett is prepared to spend \$15 million of his own money. This would put him in league with Ron Lauder, who spent \$14 million losing the mayoral primary in 1989. As for his views, Barrett is the fourth voice in a barbershop quartet. Like the others, he wants to bring back the death penalty, build more prisons, chop taxes, and improve the business climate.

The only real conservative in the race was Herb London. An NYU history professor who has written thirteen books, he is fond of sound bites like "A machine gun in the hands of Saint Francis is not a weapon." London is a kind of a bargain-basement Bill Bennett—a burly, lumbering neocoon who used to play in a rock band and retains a generational affinity to liberals even as he rejects their politics. Like Bennett, he has never been elected to anything. Unlike the others, he is not rich. A few years ago, he admitted that his wife had an abortion when he was younger because they couldn't afford another kid. This would be an affecting story if it didn't make him such a hypocrite for being anti-choice.

Surveying this motley field, D'Amato

thought about running himself. Instead, he successfully cloned a robo-candidate, George Pataki. Pataki is a white ethnic who calls himself pro-choice (though he was pro-life as recently as 1989). He is also sturdy, good-looking, has an attractive family, and speaks fluent English. London called him "the political equivalent of Milli Vanilli." For the past several weeks, Pataki and D'Amato have had a Siamese relationship. The senator gave Pataki \$400,000 from his PAC and has been muscling party lieutenants to get behind him. Most have.

This was the real story of the convention, which turned into a showdown between D'Amato and his once friend, now foe Marino. Their rivalry lacks any discernible content. Though Marino is liberal in Republican terms, his candidate was London, the conservative. The more conservative D'Amato backed the more liberal Pataki. London cast it all in rather grand terms. In an open letter to D'Amato, he wrote, "And now, if our house be divided, it shall be by your hand; the destruction of it on your head." It is unknown whether D'Amato caught the Lincoln reference.

When it came down to it, D'Amato was the better arm-twister. *Nice little federal subsidy you have there. Shame if anything were to happen to it.* As the roll call rolled along, he circulated the convention floor staring daggers at London leavers. Marino drooped and shambled around in his drab way as his troops defected. At the end of the three-hour vote, Pataki had 72 percent and London had less than the 25 that would have put him on the September primary ballot. At the convention's end, London was handed the comptroller's nomination as a consolation prize, and he set about recanting the slurs he had made about D'Amato and Pataki earlier in the week.

Pataki still may not win the primary. He hasn't shown any ability to raise money beyond D'Amato's stake, and as of this writing, three others are still running, via the petition route. The Conservatives, who inclined to London, are unenthusiastic about him. The comic-relief candidate, Howard Stern, will also draw votes from the Republicans. It's mostly good news for Cuomo. And for Bill Clinton, too, since this scene bears passing similarity to one that could play out in the national campaign of 1996. Unpopular though our Democratic president may be, squabbling, idea-starved Republicans, with the help of a third-party wild card, just might manage to re-elect him.

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## The Culture Business/Martin Kihn

# SPINOFF NETWORKS



Tom Bergeron, one of the hosts of FX's Breakfast Time, with a puppet.

### DAWN OF THE CHATTERNETS

"I SAY THE WORD *panties*," ASKS THE HOST, "does that excite you a little bit?"

He's wearing black suede cowboy boots. He has what he proudly calls "TV hair"—mess it up, springs right back.

"That word"—he pitches forward—"it excites every guy, right? Now, women go, 'What's your problem with *panties*?' I mean, men have *underwear* and *briefs*—dopey words." He pauses. "I don't have a monologue per se about it right now, but the word *panties*—I know it will get a reaction on the air."

Roger Rose is the kind of man who says, "Just because I look like a game-show host doesn't mean I have to act like one." The kind of man Roger Ailes, the TV producer turned political consultant turned TV producer who now runs NBC's cable networks, wants on his new 24-hour chatnet, America's Talking.

"We're asked to stay in good taste," prods Rose's nervous producer, Bob Bowdon, who last produced Jackie Mason's talk show.

But Rose is distracted, compulsively riffing, and not exactly in good taste. "First Nixon, then Jackie... who's next, Charles Nelson Reilly?"

Five excitable white men sit in a pint-size high-rise office in Fort Lee, New Jersey. A piece of paper taped to the door—

reads: R & R WITH ROGER ROSE 8-9P. Rose and his staff are brainstorming.

"We'll do a Vice Night Decathlon," says Bowdon, visibly warming. "Smokers, drinkers—a roulette wheel. You'll have a specialty area, where it's your vice, but you'll be doing some of the others." That's if they have time between the musical-saw player, the woman with large breasts and a crystal ball full of predictions for fall series, and the guy who whistles through his nose.

"We're looking," muses Rose's director, Joseph Parlagreco, "to figure out how to use that cavalcade of dysfunctional people across America."

The cavalcade of dysfunctional people across America, already stretched fairly thin by two dozen daily national syndicated talk shows, will find further demands made on its time with the launching of two new cable networks in the next month. America's Talking debuts July 4 in more than 10 million homes, featuring fourteen wholly new hours of live talk shows daily (and ten hours of taped repeats). General Electric, which also owns NBC and the business-oriented CNBC, has reportedly invested heavily in the launch. Meanwhile, Fox, Inc.'s, FX, which debuts this week, boasts seven daily hours of live programming, sandwiched be-

tween reruns of *Fantasy Island* and *Batman*. Rupert Murdoch's News Corporation reportedly will spend \$150 million on its new child during the first year, including the construction of an apartmentlike set and an adjacent office warren in the Flatiron district. When it launches this Wednesday, FX will be available in 18 million homes—more than any new cable network ever.

Like every cable story these days, this one starts in Washington. In 1992, Congress and the FCC decided to allow broadcast networks to make cable operators pay for their signals. Rather than demand cash, the relatively enfeebled broadcasters asked cable systems if they would make room for new cable networks in lieu of payment. Thus were born the so-

called retransmission channels, the first and most conceptually well-defined of which, ABC's ESPN 2, debuted last October in 12 million homes. Fox had a deal with the nation's largest cable operator in hand before it even knew exactly what its new network was going to be.

"Retransmission was the primary reason for creating these networks," says Betsy Frank, senior vice-president at Saatchi & Saatchi advertising, "not because someone said, 'Gee, we need some networks that are going to deliver 18- to 49-year-old viewers.' Viewers didn't seem to be clamoring for a translation of talk radio to television."

Nevertheless, "with such a jump start, [FX and A-T] should be reaching break-

On FX's painstakingly homey kitchen set.





even point in a couple of years at most," says Paul Kagan Associates TV-industry analyst Bill Marchetti. "They have a kind of distribution that will be able to get Madison Avenue's attention."

Being fortune's children isn't all these spinoff networks have in common. Both have *Today*-like morning shows, complete with remote trucks trolling our majestic highways. Both have nighttime shows that allow viewers to "respond" (FX) or "vent" (A-T). Both employ virtually unknown on-air hosts. Both have an "open door policy" (FX) that encourages the viewer to "feel like you're at a good friend's house" (A-T). And both hammer home the point that they're live, live, live and—ditto—the nineties—interactive. (Calls and faxes welcome!)

"They do," wryly notes Saatchi's Betsy Frank, "have a similar theme."

ACROSS THE STREET FROM THE RED OAK DINER in Fort Lee is the slate-gray office towerlet that houses CNBC and its embryonic sister network America's Talking. On Monday, May 2, when A-T's 100 new employees reported for duty, each received a canvas tote bag stuffed with essential trade tools—an A-T phone directory, take-out menus, a bathroom key, and a copy of Roger Ailes's *You Are the Message: Secrets of the Master Communicators*. Best known as Ronald Reagan's shrewd and relentless media wizard, Ailes began his career in the sixties as producer of *The Mike Douglas Show* and has never strayed far from television. His fingerprints are all over America's Talking.

After coffee and doughnuts, Ailes unveiled his new channel's lineup, which he designed. There would be a two-hour morning show. Something called *What's New?*, about movies, books, inventions, whatever. A show hosted by the still-unannounced winner of A-T's own brilliant shrewd nationwide stunt-search for an "unknown" talk-show host (80,000 people inquired about the \$75,000 job). A health segment focusing on "alternative" medicine. Another, *Am I Nuts?*, apparently about the lighter side of neurosis. A show called *Pork*, on government waste and corruption, rumored to incorporate an actual live pig. A more conventionally serious prime-time news show, of course, and *Bugged!*, touted as "primal-scream therapy brought to you courtesy of the information superhighway."

Having digested their doughnuts and Ailes's vision, the employees heard the *Mission: Impossible* theme. Each was given a white envelope. Inside was his or her show assignment.

"It was a really fun moment," says Elizabeth Tilson, the very perky 33-year-old manager in charge of A-T's day-to-day operations. Tilson has risen doggedly through the CNBC ranks since signing on as an overnight producer in 1988. Ailes

handpicked her to run his network, perhaps because she is the sort of person who talks without irony about "getting the ball down the field" and "setting the chin bar." And when you watch her tour the \$14-million construction zone that will soon house A-T's offices and studios, greeting by their first names large men on ladders in *PROUD TO BE UNION T*-shirts, it's easy to believe that her appointment was met in the newsroom with a standing ovation.

"I can't stand it when you see a lot of recorded shows," says Tilson, settling back into her temporary office. "It feels odd to me. Live to me is what television is all about. It's more exciting. It gives people a chance to call up and be heard and relate to us."

Meanwhile, 3,000 miles away at Fox headquarters in L.A., somewhat less perky FX chairwoman and CEO Anne Sweeney, 36, says, "There was a lot of conversation from my very first days here about the value of live television, which was curiously absent from general entertainment. It's a roller-coaster ride." And: "It's very much, we felt, a collaborative effort to an extent with the audience."

Sweeney speaks in a measured, strenuously sincere voice that is not unlike—well, Beth Tilson's. Formerly a Nickelodeon vice-president, Sweeney is likewise an anonymous executive charged with executing someone else's big picture. But because he is, after all, running an empire, Rupert Murdoch has delegated a handful of longtime cronies, such as *Crocodile Dundee* director Peter Faiman, to paint in the details.

Consequently, FX is the less idiosyncratic of the two networks. There will be no live pigs. There will be a morning show called *Breakfast Time*, hosted by local TV personalities Tom Bergeron (Boston) and Laurie Hibberd (Miami). There will also be *Personal FX*, enticingly billed as "an inside look at the world of collectors, collecting, and collectibles." For news there will be *Under Scrutiny With Jane Wallace*; until April, Wallace worked for Ailes at CNBC. At night is the music-video show *Sound FX*, followed by *Back Chat*, in which viewers chat back.

Sprinkled throughout—for twelve hours on weekdays and thirteen hours on weekends—are reruns of ageless chestnuts such as *Hart to Hart*, *Eight Is Enough*, *Wonder Woman*, and—ironically enough—*Mission: Impossible*. The overnight hours, at least for now, are surrendered to infomercials.

FX will have "channel hosts," who introduce the reruns and deliver the news on the half-hour, but its real, tangible anchor is a luxurious "apartment" set located on the second floor of a former showroom building at the corner of 26th Street and Fifth Avenue. Essentially a 6,500-square-foot, six-room soundstage, it has a working

kitchen full of Calphalon pots and pans and a Thermidor refrigerator and range, a rec room with a dangling black Everlast punching bag and Popeye pinball machine, and a "ballroom" accented by faux-marble floors and fake frescoes.

"We'll be operating under the theory that a moving target is harder to hit," chorlines Bergeron, *Breakfast Time*'s co-host. "We'll be all over the place." Not only will Bergeron be moving all over the apartment but his show's two remote crews will crisscross the country. A tentative first-week schedule included stops at the pretrial detention center in Miami and Garth Brooks's parents' home in Yukon, Oklahoma.

Defensive about his show's obvious similarities to the not-exactly-newfangled *Today* and *Good Morning America*, Bergeron stresses its "unpredictability." "People are very educated about what is real and what is staged, and I think the proof will be in the pudding."

To that pudding, FX and A-T both intend to add the quintessential mid-nineties flavor enhancer: interactivity—though probably not the sort of interactivity Al Gore has in mind when he rhapsodizes about the information superhighway.



A-T's Tilson (executive) and Rose (talent).

dizes about the information superhighway.

"I want to make the show interactive," says Roger Rose of America's Talking, still brainstorming. "not just computer-wise but people-wise. When you think of a celebrity, something immediately pops into your head—I wanna do the nasty or 'What a jerk!'—but nobody seems to ask those questions."

"We're going to have Roger respond online, interactive," explains Bowden, his producer. "Not during the show but during the rest of the time, when he's sitting around, drinking."

"Somebody calling," interrupts Rose, on a roll, "they're still a little scared about saying something. But when they're typing, they're completely anonymous! If I have a major guest on, say, William Shatner, they say, 'How about that hair, Bill?' It's gonna be on the screen right there in front of us. They can get away with that, where I can't get away with that. It's like—God, man, that guy does have a serious piece!"

# The Cutting Edge/Julia Szabo

## CALVIN'S COOL NEW SUPERWOMAN

### POACHING FROM ARMANI

IF REVENGE IS A DISH BEST ENJOYED COOL, Calvin Klein is right now sitting down to an all-you-can-eat smorgasbord. As if to steal thunder from the recent publication of *Obsession*, the unauthorized biography he hoped would go away, Klein chose this moment to finally get his business on track. In March, he sold his men's underwear-and-accessories business for \$62.5-million. Two weeks ago, Fruit of the Loom confirmed that it was negotiating for the CK Calvin Klein jeans business.

And last Monday, Klein announced that Gabriella Forte, Giorgio Armani's executive vice-president, was joining his company as president and CEO.

Forte's move packed shock value in an industry that is hard to stun. Gabriella Forte? Leaving Armani? Impossible. It was as if Pierre Bergé had left the house of Yves Saint Laurent. What was less surprising, however, was who she left Armani for: the designer whose admiration for Armani borders on, well, obsession. Klein has already plucked an impressive collection of former Armani employees, including a men's-wear designer, a women's-wear designer, and a public-relations executive.

But Gabriella Forte is a prize catch. For the past fifteen years, she has earned a reputation as the woman who made Armani the world's second-best-selling designer (after Ralph Lauren) and established his star power in Hollywood to the point where he's practically the official costumer of the Academy Awards. Meanwhile, she became known for immense loyalty, protecting Armani from the slightest whiff of negative publicity. She is by all accounts the best at what she does. "She really is," said one source. "It's not just hype." No wonder Klein crowed about his "coup." No wonder *Klein* wrote *Daily* and the *New York Times*, which noted that "the name 'Calvin Klein' was never mentioned in the Armani release. The Calvin Klein release mentioned 'Giorgio Armani' three times."

*Nomen est omen*, the Romans used to say; in name is destiny. Forte is Italian for "strong"; Gabriella derives from the Archangel Gabriel, the messenger from God who intercedes on behalf of God's people, the instrument for destruction of the wicked.

The "wicked" stuff aside, Forte delivers on her moniker. Two other words that come up are *strong* and *professional*. Few people will speak on the record about the Italian-born, New York-bred Forte—even her admirers. Everyone is afraid of her—everyone, that is, except Calvin Klein. Pier Filippo Pieri, who worked under Forte for five years, calls her a "dynamo." "Absolutely fearsome—and fierce," says another observer. People talk about her animated face, her profound eyes. "She's got a big brain, a big heart, and a big, big laugh," says Lauren Hutton, a friend. At



GABRIELLA FORTE (WITH HUSBAND): A shocking defection.

five feet one and a half inches tall, she's bigger than life.

She is also a very demanding—some say mercurial—boss. Her average workday starts at 8:30 A.M. and ends around 10:30 P.M. Her staff is expected to keep these hours, too. "To call her a workaholic would be an understatement," says Michael Chow, another friend. By her own admission, she is also an insomniac.

When I ask her if she's too demanding, her answer is a touch terrifying. "No, not really," she says. "Sometimes I'm not [demanding] enough."

Yet legend has it that Forte can be as caring as she is tough. Forte was deeply affected when Sergio Galeotti, Armani's partner in business and in life, with whom Forte was extremely close, died of AIDS. The story goes that it was Forte who took care of Galeotti while Armani took care of business. He died in 1984, leaving Forte to pick up the pieces for a shattered Armani amid much speculation that, without Galeotti, the business could not survive. It did.

Forte, who is 45, has no children of her own, but her maternal instincts appear to have found an outlet in her fiercely protective attitude toward her former employer. "There's a reason Gabriella doesn't have children," explains a source. "Armani was her child." Lauren Hutton describes the time she sat in on a business meeting with Armani and Forte. "I only knew her as my friend that I laughed with and talked with. And during this meeting my dear friend suddenly disappeared and there was this other person there, and she was protecting Giorgio. She scared me—she was totally inscrutable. She looked like Sitting Bull!"

Forte is equally inscrutable about her personal life. Her husband's name and position are matters of record—he is Edward Glantz, an Armani executive, at least until further notice. The couple, married for fifteen years, maintain an apartment on the Upper East Side. I knew none of this at the time of our interview, however. When I asked her husband's name, Forte instructed me to "leave him out." In fact, she edited our entire conversation, neatly dividing it into what she would discuss and what was "not important."

This is not unusual for Forte. "She will not hesitate to call up magazines and try to tell them what to write," says one source. "She really tried to control the content; I'm not kidding."

DESPITE THEIR SURFACE SIMILARITIES—both are perfectionists, both are minimalists, both stick to a strictly subtle palette of earth tones—Armani and Klein have done business very differently, and this is something Klein intends to change immediately. Armani is a manufacturer as well as a designer; Klein, astonishingly, is only

now partaking of licensing's lucre. Though he was rated the world's most recognized designer by *WWD* last December, Klein "has probably been the slowest designer out there with a major name to license," says Susan Rolontz of the Tobe Report, a fashion-and-merchandising service. "They didn't license anything for years; they did it all in-house."

Armani went global early; Klein is long overdue in planning a strategy for overseas expansion. Forte will be expected to apply her talents to raising Klein's recognition throughout Europe and the rest of the world—Asia in particular. (Only one American designer has achieved this: Ralph Lauren, Klein's old rival since their childhood days in the Bronx.)

Explains retail consultant Alan Millstein, "Klein's licensees want him to make a big impact in Europe, and I'm sure he's going to pick Forte's brain clean on how to open up retail stores and distribute his line abroad."

Says Forte, "I think Calvin Klein is an important brand name, and it should be represented all over the world—Italy, the U.S., France, England, Germany, the East. But we haven't had a chance to discuss it, because until yesterday I was employed, and when I am employed I focus on who I am employed with."

The questions now are, What will Ar-

mani do without her? What will Klein do with her? "I'm sure this was very hard for her to do," remarked one source. "She was so loyal to Armani, like a loyal dog." What breed? "A pit bull in poodle's clothing." For her part, Forte says, "I think it's very difficult to leave anything that you love and that was part of your life. I owe Armani a lifetime—everything he taught me, the opportunities he gave me. But I also think that after fifteen years, one needs to repack. In mid-life one has to do that, you know? It's the mentality of the immigrant—your home is everywhere." Lauren Hutton, for one, isn't worried about Armani. "I mean, he is the man who made Italian ready-to-wear. Until Giorgio Armani, there was just material."

Perhaps the person to worry about is not Armani but Forte. Some say she's taking a big risk, considering Klein's track record of hiring executives who don't last long. *Obsession* recounts in depressing detail Klein's reputation for luring top executives away from good jobs, then letting them go—or making life so miserable that they leave on their own. "Regardless of Forte's credentials, that's a tough row to hoe at Calvin Klein," said one insider, "by the mere fact that Barry Schwartz owns half of the business, and he's not housebroken. She is going to have her work cut out for her. I would be very surprised if

she was there a year from now." Forte will report to both Klein and Schwartz, who are renowned control freaks. How much autonomy they'll cede to their new president is unclear, although Klein did tell *WWD*, "We'll be giving her the reins."

According to industry gossip, Forte had tried to leave Armani before. Many think that she succeeded this time because of the compensation package offered her by Klein (it's been described as a "megadeal"). Others speculate that Forte left Armani because she was tired of keeping crazy hours and wanted a break. But Calvin Klein has hired her precisely because of her workaholic reputation—and there is a lot of work to be done. (Besides, when asked whether she thinks Klein will make use of her skills in the same ways that Armani did, Forte replies, "I hope he would use me in other ways also.") Forte starts her new job in September. In the meantime, Calvin has hit his stride. After falling so far in debt that David Geffen had to bail him out, Klein is now finally making a profit on a wholesale volume of about \$60 million. His fragrance business, meanwhile, brings in \$400 million worldwide. All he needs is a blueprint for expansion into the European and Asian markets that only his new president can draft for him. For the time being, it looks like there will be no rest for Forte. After all, there's still Ralph to catch up to. ■

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10.0 mg. "tar", 1.0 mg. nicotine  
av. per cigarette, by FTC method.

# FAST TRACK

EDITED BY STEPHEN J. DUBNER

RASH PREDICTIONS

## Can the Knicks Repeat? (After They Win This Year, That Is)

**I**T WILL BE VERY HARD for the Knicks to repeat next year. Oh, sorry. You probably didn't know yet that they had won this year—and technically, I suppose, you have a point. After last Tuesday night's skirmish with the Indiana Pacers, the Knicks had taken only eight of the fifteen games they needed to be crowned, and it will be mid-June before the record book can officially be closed on the season.

I am sanguine about this year. (A championship was predicted in these pages eight months ago.) Next year is the reason for my worry lines. Because, you see, compared with the four multiple champions from the past decade—the hated Lakers, the hated Celtics, the hated Pistons, the hated Bulls—the Knicks are far less athletically talented. They are not particularly quick or smart or adept at leaping. They do not shoot all that well. And they cannot put the enemy away. (Personally, I am much more comfortable being behind five points at the start of a fourth quarter than being up by ten.)

But repeat we will, and for three very good, disparate reasons:

**(1) The Crowd.** The senior senator from New Jersey was the first to talk about it, a quarter-century ago. He mentioned in an interview that the crowd was hugely helpful to the success of the team. Reporters back then were surprised, asked other players, found it was true. (Amazing to think of that now as a new concept.)

The Knicks crowd is not the loudest and is clearly the most critical in the league. We are also the most astute basketball group ever assembled.

Plus this: We are getting better. In the first Indiana game, after things had been broken wide open during the second quarter, there was a moment when we stood and went mad even though absolutely nothing was going on, and some



V is for victory: Patrick in the Promised Land.

uninformed people looked around to see if they were missing a fight. I knew what it was: We were congratulating ourselves on our wisdom. We could have been dining at Daniel or seeing Sondheim, but instead we chose to be precisely where we were, at the center of the world. We had never sold out a season before. We will again. We are wise, yes, but we are young. Mozart started out hot but *really* steamed once he hit his teens.

And so it will be with us. **(2) The Coach.** What does young Riley have as a spur? Simple and obvious reply: If he can lead us back again, he will set a record that will never be broken, that of being the only coach in history to have double champions with two different teams. Already he is classed with Auerbach. After next year, he has a chance to soar off on his own.

**(3) The Players.** I have been watching the media disdain us all season. No one mentioned we had

terrible injuries. Nobody says we are in the playoffs with two of our five starters in pain. That's okay. Patrick Ewing is going to the Hall of Fame, and yet the media constantly remind us that he has bad hands. That's okay, too. Don't praise us; just don't come sniveling later.

Basketball's two parts can be summed up thusly: Offense is fun, and defense is agony. Everybody loves to shoot; few enjoy drawing the charge. And all five players have to choke off the enemy when it has the ball. If only four work hard, that's the same as nobody working hard.

Do not misunderstand: The Knicks' starting five is not without flaw. But their *finishing* five—Anthony and Starks and Mason and Oakley and Ewing—is as good defensively as any the game has seen. And they will lead us to immortality. Because this is a team that, if you want to beat it, you had better bring a hammer and a stake to do the job. **WILLIAM GOLDMAN**



## Get on Line and Stop Your Whining!

**W**HY WERE NEW YORKERS SO QUIETLY COMPLIANT LAST WEEK WHEN MOVIE giants Cineplex and Loews hiked ticket prices to \$8? Could it be that, as Ed Koch subsequently whined, nobody cares? Or that *The Flintstones* and *Beverly Hills Cop III* are so darned good that they're worth the extra four bits? Or is it just that, by comparison, movies are still a cheap thrill?

## WHAT IT COST IN . . .

	1974	1984	1994	Increase
Concert at Madison Square Garden:	\$25 (Sinatra)	\$30 (Pavarotti)	\$350 (Streisand)	1,300%
Staten Island Ferry:	5c	25c	50c	900%
New York Knicks:	\$10.50	\$15	\$85	710%
Metropolitan Opera:	\$20	\$60	\$110	450%
New York City Ballet:	\$10.95	\$30	\$37	420%
Broadway Show:	\$15	\$45	\$65	335%
New York Yankees:	\$4	\$9	\$17	325%
Metropolitan Museum of Art:	\$1.50	\$4	\$6	300%
Movies:	\$5	\$5	\$8	167%

VIVIAN BARAD AND KATE O'HARA

## THING

Rebecca Mead

## Ciao, "Styles of the Times"

**WHAT:** Call it the New Unobtrusiveness. Come late June, the "Styles" section of the New York Times—the section that two years ago hyped the arm as fashion accessory (and now look, *everyone's* got them), that interrogated Madonna's de-them, that showed us why it's important for white people to have dreadlocks—will be folded into Sunday's plain old "Metro" section.

**HOW IT'LL FEEL:** Sober monochrome replaces groovy color. The section that everyone loved to hate becomes the vestigial quasi section that everyone never gets to, having failed to be seduced by the "Metro" story about the new teachers' contract in Trenton.

**REFUGEES:** Russell Simmons, Elizabeth Saltzman, and David Barton, the gym owner and paramour of party girl Suzanne Bartsch. "I'm sorry if I had anything to do with the close," said Barton, who has made no fewer than fourteen separate "Styles" appearances. "It was the local news as far as I was concerned."

**APOLOGISTS:** "It's not dead; it's moved on to another stage of life," said inaugural "Styles" editor Stephen Drucker (three others followed). "The greatest asset of the New York Times is its dignity," he said correctly and with



dignity, "and the minute you venture into uncharted territory, you are bound to be misunderstood."

**DON'T CRY FOR ME, SOFIA COPPOLA:** Timespeople sounded remarkably sanguine about the restyling, as if they were altering the hemline on a favorite dress, not consigning it to the trash.

**CULTURAL DIAGNOSIS:** It's a mid-nineteenth-century thing. It's a turn-your-baseball-cap-ties thing. It's a back-around-to-the-front kind of re-back-around-to-a demise," said one trenchment. "It's not a demise," said one former "Styles" person. "It's . . . it's . . . I don't know what the fuck it is."

## MUSES

*Ars longa, vita brevis.*

To wit: The death of Jacqueline Kennedy Onassis has given new life to the art of C. P. Cavafy.

Maurice Tempelsman, at his companion's funeral, read aloud a rather unspectacular poem by Cavafy called "Ithaka." Upper East Side bookstores were immediately overrun by vicarious mourners in search of C. P. Cavafy/Collected Poems (Princeton University Press), whose author, a little-read but well-respected Greek who wrote candidly about his homosexual experiences, died 61 years ago.

Books & Co., on Madison Avenue near 74th Street, sold all six of its Cavafy copies within two days of the Onassis funeral. Madison Avenue Bookshop, near 70th Street, was even busier, selling all 10 of its copies, then ordering 25 more. Burlington Bookshop, on Madison Avenue near 82nd Street, sold out its Cavafy and its Edna St. Vincent Millay. It was a Millay poem, "Memory of Cape Cod," that Caroline Kennedy Schlossberg read at her mother's funeral.



WE MAY NEVER KNOW WHAT OLIVER NORTH MEANT, EXACTLY, WHEN HE SENT THIS e-mail message to National Security Council aide Jacqueline Tiltman in 1986: "Oh lord. I lost the ship and broke one of the high heels. Forgive please. Will return the wig on Monday." But thanks to the National Security Archive, the Washington-based public-interest documentation center that sued to prevent countless gigabytes of electronic mail from being destroyed, this and even more-enticing pieces of North's e-mail have been declassified and soon will be available to the public.

Reagan-administration officials were just about to erase much of the White House's computer data banks when, literally on the eve of George Bush's inauguration, the archive team rushed in with an emergency injunction halting the mass deletion of computer communications. A Federal Appeals Court subsequently ruled that government e-mail is subject to the Federal Records Act and cannot be destroyed. Bush's Justice Department fought the ruling, unsuccessfully; now Clinton officials are trying to have White House e-mail classified as "presidential papers" and exempt, for as long as Clinton is in office, from Freedom of Information Act requests. If the administration wins, the public's access to a rich historical record—and a source of occasional high comedy—may be jeopardized.

North's e-mail covers everything from wigs to row missiles, from odd pleasantries to inchoate armed insurrections, offering a window into the inner workings of Iran-contra itself and the very uh, *tricky* mind of the mendacious Marine who would be senator. Later this year, the National Security Archive will publish *White House E-Mail*, a book-length collection of computer records. For those who can't wait, *New York* happily offers an early, never-before-published look.



- In August 1985, shortly after Congress decided it would like to take a look at documents concerning the lieutenant colonel's illicit activities in support of

activities in support of the Nicaraguan contras, national-security adviser John Poindexter sent North a message slugged "Private Blank Check." Poindexter directed North that there was now only one way to handle

"sensitive" Iran-contra communications: e-mail—which, both men believed, could be readily deleted. As the Iran-contra scandal broke, in fact, North deleted 736 messages, while Poindexter deleted 5,012. Unfortunately for them, the White House computer routinely backed up all data on mainframe tapes.

▲ Testifying before Congress in 1987, Elliott Abrams, assistant secretary of State for inter-American affairs, said that his buddy North hatched more than his share of cockamamie schemes. In May 1986, just before a congressional vote to restore contra aid, North sent a message called "Contra Project" to Poindexter (see the initials in the upper-left "To" field: NSJMP; i.e., National Security John M. Poindexter). In the message, North describes his plan for winning the hearts and minds of American citizens opposed to any intervention in Nicaragua: He decided that sending the freedom fighters on a "final, desperate" mission against the superior Sandinistas, inciting a full-scale conflagration, would do the trick. Alas, the plan was never carried out.

MSG FROM: NSJMP  
TO: NSOLE --CPUA

TO: NSOLN  
NORTH

—СРЦМ

08/31/85 13:26:58

NOTE FROM: JOHN ROINOWITZ  
SUBJECT: PRIVATE BLANK CHECK  
If you save this note in your files, I bal  
direct to se when you have sensitive info.  
PRIVATE BLANK CHECK

~~SECRET~~  
UNCLASSIFIED

TOL NSJNP      <sup>LA</sup> —CPUA      TOL NSJNP      —CPUA

\*\*\* Reply to note of 05/02/86 23:01

NOTE FROM: OLIVER MCINTYRE  
Subject: CONTRA PROJECT  
I hope that...

[illegible]

~~SECRET~~  
UNCLASSIFIED

US/UB/UB 0000000000

## THE AFFIDAVIT

JUNE 6, 1994

MSG FROM: NSOLN --CPUA  
TO: NSPH --CPUA

TC: NSPH --CPUA

12/09/85 08:31:13

NOTE FROM: OLIVER NORTH  
Subject: Wip in the air  
\*\*\* Forwarding note from NSJMS

UNCLASSIFIED

12/05/85 11:39 \*\*\*

NOTE FROM: JAMES B. STARK  
SUBJECT: Wip in the air  
One of my Japanese visitors asked who on the NSC staff worked on Central America. I mentioned Ray's name, and then young man he asked who handled the military side. Since he does Central issues for the embassy, he asked if he could see your notes. I don't know if he'll call back, though I suspect he will--they are very persistent.  
1 Wip in the air

• See Ottilie and his e-mail pals, in a pair of unrelated messages, express their tender regard for the Japanese. In the case of the jocularly titled first item, North merely forwarded the message from one party to the next. (Its author: James B. Stark, a military official detailed to the NSC; its recipient: the lovely Fawn Hall.) In the second message, North reveals his own nickname for his Japanese friends: "nippers."

B

11/20/86 13:03:22

MSG FROM: NSOLN --CPUA  
TO: NSCP --CPUA

TO: NSCP --CPUA

\*\*\* reply to note of 11/19/86 15:57

NOTE FROM: OLIVER NORTH

SUBJECT: Japan/Iran  
We ought to tell the nippers that we really are grateful, that if it wd help them, we are prepared to say so publicly, and how wd they like it?

5

11/20/86 13:04:42

Japan/Iran  
MSG FROM: NSOLN --CPUA  
TO: NSRLN --CPUA



• In "Anything New?" North tells Robert McFarlane (by then a former national-security adviser) about the trouble he's had getting blowpipe missile systems from the Chilean government. According to the National Security Archive's Peter Kornbluh, North wanted to obtain the blowpipes (lightweight surface-to-air missiles) for the contras so they could shoot down the Sandinistas' Soviet-made Hind helicopters. Unable to buy the matériel directly from Short Bros., the British manufacturer, North, in the name of freedom, cut a deal with General Augusto Pinochet's notorious military regime. Unfortunately for North, Kornbluh believes, just as the deal was being consummated, the U.S. State Department condemned Pinochet's human-rights record; thus, the Chilean government refused to do blowpipe business with North. Also under discussion in "Anything New?": plans to trade arms for hostages.

MSG FROM: NSOLN --CPUA  
TO: NSRNC --CPUA

TO: NSRNC --CPUA

03/26/86 09:19:12

\*\*\* Reply to note of 03/20/86 23:04

UNCLASSIFIED

NOTE FROM: OLIVER NORTH  
Subject: Anything New?  
After the House vote on aid to the resistance, I plan to take a few days just to get re-acquainted w/ the family. Meanwhile, we are trying to find a way to get 10 BLOWPIPE launchers and 20 missiles from Short Bros. thru the Short Bros. rep. The V.P. from Short Bros. bought me out several months ago and I set w/ him again in London a few weeks ago when I was there. Short Bros. rep. agreed to the BLOWPIPE, is willing to arrange the deal, conduct the training and also send U.S. "tech reps" fwd if we can close the arrangement. Dick Second has already paid 10% down on the delivery and we have a Salvadoran EUC which is acceptable to the U.S. Unfortunately, the week all this was going to close we decided to go fwd with the arrangement is now on ice and we are casting about for a way to tell the arrangement that we wd be pleased if this all went thru. It thoughts wd be appreciated.

On our other action, there are fresh developments. Yesterday, [redacted] called the phone drop that Dick Second had given him. Al Hakim, who we picked off as a "White House interpreter" at the Frankfurt act, spoke to [redacted] twice. The bottom line of the calls is that [redacted] wd like to have us meet w/ the Iranian side next week at Nancy Island. Supposedly, during the act the hostages wd be released and we wd immediately start delivering the 3k TOWs and agree at the act to the delivery of spare parts which they desperately need. They profess to be very concerned about the nature of the Soviet threat this offer is, but we can give them on that score. Not sure at this point how real call is scheduled--how are you for travel during the week of 11/22-11/27? We're w/ Anything New?

UNCLASSIFIED

# H LINE O T



## THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY



in Queens (1729) to Cesar Polli's fine World Financial Center. (John Wiley & Sons; \$29.95.)

### RECORDINGS

As too many of the great old-timers fade off on the horizon, along come two very smart new albums by Morgana King and Lena Horne. King's album, *This Is Always* (Muse Records), is swell: gutsy and full of no-nonsense standards. At 76, Lena Horne has come out with her first major album in a dozen years. In *We'll Be Together Again* (Blue Note Records), she sinks those velvet cords into a great line-up

of sexy stuff—"Something to Live For," by Duke Ellington; Billy Strayhorn's "You're the One."

**David Byrne, David Byrne:** Lush, pared down, complex, and utterly simple, the

erstwhile Talking Head's new solo album is invigorating and, despite his past detours into trendy-ish Latin, mambo rhythms, sounds more like old Byrne. (Warner Records.)

### ASK GAEL

What's the newest in the Flatiron district? Claude, a daughter of France's mythic, star-bedecked Troisros family, has settled into starched modern quarters at 111 East 22nd Street, having made a name for himself in



Brazil. What you taste at his discreetly named C.T. is

unique, unmistakably French in spite of global accents, and expensive. Try mushroom ravioli with taro-root mousseline and the squab-and-foie-gras pâté. And don't choke on the mystifying menu-ese.

country, the city, and the home and how each group of artists responded during its time. At the Tishchen Museum, through July 24.

### BENEFIT

He's best known for *Brave New World*, but over his lifetime, Aldous Huxley published more than 50 books, ranging from children's stories and screenplays to poetry and essays. And no subject was too grand: eugenics, nationalism, mind-

### SCENES

Hot? Feeling claustrophobic? New York Waterways has three alternatives for escaping New York: There's a 90-minute tour of lower Manhattan and all-day excursions up the Hudson to Sleepy Hollow and Philipsburg Manor, an eighteenth-century working farm, and Kykuit, the Rockefeller estate, which has only recently been opened to non-oil heirs. Call 1-800-53FERRY for information and reservations.

### TASTINGS

You don't have to drink white with everything this summer. Here are some hot and lively Chianti—1991 Remole di Frescobaldi, 1990 Cetamura di Badia e Colibubono, 1990 Isassi di Melini, and 1989 Conti Serristori (about \$8).

### ART

"American Impressionism and Realism: The Painting of Modern Life, 1885-1915": A curious and successful juxtaposition of seemingly diverse painters, including Mary Cassatt, William Merritt Chase, Child Hassam, and John Singer Sargent. The exhibition focuses on the

altering substances—even Caligula. On June 2, devoted Huxleyites celebrate the author's centennial in the Great Hall of Cooper Union from 6 to 9:30 P.M. There's the New York debut of the BBC documentary *Aldous Huxley—Darkness and Light*, and an appearance by Dr. Matthew Huxley, his only remaining child, who



is 70 years old and lives in Baltimore. Tickets are \$35.

### VIDEOS

*Short Cuts:* Robert Altman returns to the loose, seemingly unstructured style of *Nashville* for this adaptation of Raymond Carver's short stories. Jennifer Jason Leigh performing phone sex while continuing to make dinner and diaper her baby is macabre indeed.



### SHOPPING

Why the eighty-third anniversary of the launching of the *Titanic* is significant is unclear, but that's what Jim Korn, president of R.M.S., Ltd. N.Y.C., says he's celebrating with a line of clothing, caps, and collectibles that commemorates the White Star Liner. A whole doseful of merchandise is available at Kaufman's; 319 West 42nd Street.

### BOOKS

*Fish Talking.* Pino Luongo: Now possibly the most successful restaurateur of the nineties (he owns four swank Manhattan restaurants), Luongo hasn't forgotten the old days back in Tuscany, especially fishing with his grandfather, which was the inspiration for his second cookbook. Handsomely designed and illustrated, Luongo's cookbook is filled with all sorts of unpredictable recipes (this time around, measurements are given) for dishes like anchovy pie and spaghetti "bad-girl" style. (Clarkson Potter; \$20.)

*The Architecture of New York City.* Donald Martin Reynolds: There are those of us for whom yet one more book on New York buildings is always welcome. In this revised paperback edition of Reynolds's guide, all manner of buildings are discussed—from the Lant Homestead





THE POWER OF UNDERSTANDING



Just after 9 A.M. on April 7, EMS technicians removed the body of Sarah Auerbach from Best Cleaners on Henry Street.



# Horror in Bro

They dated briefly, but it didn't work out. He stalked her, killed her, then ki

**A**T 3:30 A.M. ON THE FIRST FRIDAY IN APRIL, RICK VARELA was gazing out from the Brooklyn Heights Promenade. Although he was sitting on a bench in a eul-de-sac, he could still see the tennis bubbles of Wall Street, the barges and tugboats making their way up and down the East River, the trusses and cables of the nearby Brooklyn Bridge. Varela, it seems, searched his pockets for a scrap of paper and something to write with. Then, in his cramped hand, he sat in the dark under the elms and made a silent, straightforward confession: "I killed Sarah."

He returned the scrap to the jacket pocket that held a ticket stub from *The Wonderful, Horrible Life of Leni Riefenstahl*. Nineteen hours earlier, just before nine in the morn-

ing, as his ex-girlfriend, Sarah Auerbach, was on her way to work, Varela had pumped six bullets into her at a Brooklyn Heights dry-cleaning shop. Later that day, at the Film Forum, he had taken in the movie about the woman who made documentaries for Adolf Hitler.

Auerbach, 35, a vice-president at Salomon Brothers, dated Varela, 51, for six months last year but broke things off in September. Varela, though, kept calling and began following her as well—begging her to take him back. In November, he talked his way into her apartment and raped her at knifepoint, but Auerbach decided not to press charges. Now, in the crisp air of the Promenade, Varela realized he had no life without the woman he had just killed. He examined his 9-mm. Walther PPK (the kind James Bond used), which he'd bought legally

BY SUZANNE

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Early the next morning, Varela's body was found a few blocks away, on the Promenade.



Helaine Schuman

# Brooklyn Heights

ed himself. The full story of the Wall Street love affair gone terribly awry

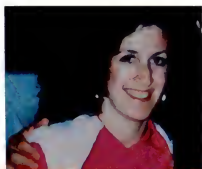
two and a half weeks earlier in Franklin Park, outside his hometown of Chicago. Then he pointed the gun at his right temple and pulled the trigger. Varela's body was discovered a few minutes later.

That morning, images of the grim, day-old scene at the dry cleaners' flashed on television screens throughout the country. (In one clip, viewers could see exactly what damage Varela's bullets had done.) Auerbach's family hired bodyguards to protect themselves from members of the press at Sarah's funeral. Talk-show hostess Sally Jessy Raphaël sent flowers to the funeral home with a note urging the distraught family to appear on her show. Back in Lansing, Illinois, the media camped out at the home of Varela's ex-wife (the couple's grown daughter was visiting at the time), waiting for a break

in the story. But no one from either grieving family was talking.

Up to a point, the story was all too familiar—a movie-of-the-week starring Valerie Bertinelli or Melissa Gilbert, her character chased by a man who doesn't know the meaning of the word *no*. But where besieged TV stars triumph through force of will or mere plot line, Auerbach did not. Questions about her murder dogged friends, family—even people who saw in Auerbach's extended obituary a few brief glimpses of themselves. They wondered how it could have happened, if the police had done enough to protect Auerbach, if she had done enough to protect herself. And what, exactly, constitutes "enough" when a spurned lover has quietly decided that you must die?

D'MALLEY



Sarah Auerbach.

**S**ARAH SCHWARTZ GREW UP IN Merrick, Long Island, with an identical twin, Julia. In 1976, Schwartz—a member of the honors society and Spanish Club who played varsity tennis and volleyball—graduated from John F. Kennedy High School (of which Amy Fisher is also an alumna).

"Reed Auerbach was her boyfriend," says former classmate Michael Adwar. "It was surprising because he was so popular, and she was smart but sort of quiet. Opposites attract, I guess." In 1980, she graduated from the State University of New York at Binghamton and went to work as an accountant, helping support Auerbach while he studied law at Columbia. In 1983, Reed graduated and went to work at a Manhattan law firm. Sarah was hired by Salomon Brothers, and the high-school sweethearts were married.

Sarah soon became a vice-president at Salomon. Co-workers say her knowledge of accounting in general and of Salomon in particular made her irreplaceable (she was paid \$125,000 a year). Reed, meanwhile, became a partner at the law firm Strock & Strock and Lavan, and the young couple bought a \$250,000 two-bedroom co-op at 41 Pierrepont Street in relatively peaceful Brooklyn Heights.

Concentrating on her career, Sarah was taken completely by surprise when Reed fell in love with another woman. A bitter divorce, only recently final, followed. Sarah continued to live in the Pierrepont Street co-op, and Reed took another apartment down the street.

"She went about meeting someone new the way any busy professional would," says a longtime friend of Sarah's. "She attended professional lectures and took recreational classes." Sarah met Rick Varela, a management consultant at the blue-chip accounting firm Ernst & Young, at what the friend describes as a wine-tasting

class. Auerbach was everything Varela had ever wanted in a woman, and he seemed—at first—to be right for her as well.

Ricardo Michael Varela was born on September 13, 1943, but often knocked at least three or four years off his age. He graduated from Chicago's Bowen High School in 1961 and served in Vietnam—as something called a personnel-management specialist—at the height of the war, from January 1968 through August 1969. He got his accounting degree from Roose-

velt University in Chicago in 1974, and his wife, Barbara, bore them a child, Laura. According to acquaintances of the couple, although Varela was a good husband and father, the couple remained together purely for their daughter's sake. They divorced in 1992, when Barbara Varela chose not to move to Manhattan with her husband. Reached at her mother's home in Lansing, Laura Varela Bryant declined to talk about her father ("We're not interested, thank you").

**"The way I remember it," says a friend, "after three months, she was looking**

another chance. He sent her fl

Varela's résumé (page 26), obtained by *New York* from an executive-search firm, appears impeccable. One headhunter who sought to place him gave it a grade of "A++." In the seventeen years Varela spent putting management information systems (MIS)—that is, office computers—in place, he worked for seven companies, including Baxter Travenol Laboratories, Kraft General Foods, and Wickes Lumber, where he supervised 75 employees. With each new job, Varela got a larger salary, although curiously, his first job out of college (at Arthur Andersen & Company, in Chicago) and his last job (at Ernst & Young) were more or less the same.

"He started out a Big Six consultant and ended up a Big Six consultant—with management experience in between," says the headhunter, who adds that being Hispanic

may have added to Varela's many job pressures. "There are few minorities in senior MIS positions," he says. "The old-boy network is very difficult to tap. If it does slow down a minority employee's advancement, he'll never know if it was because he was from a minority or because he just wasn't good enough."

"WE HAVE GREAT ESTEEM FOR RICK," SAYS Dr. Carlos Plazas, the president of Chicago's St. Augustine College, whose board of directors Rick Plazas sat on. "He was a bright man," Plazas continues somewhat carefully and cryptically. "Well structured, with very good reasoning ability, and very effective in his environment." For thirteen years, Varela had donated time and money to the liberal-arts junior college dedicated to making higher educa-

tion more accessible to Hispanics. He designed the school's computer and accounting systems and attended board meetings at his own expense while he was working in San Antonio and, later, New York.

"Knowing Rick and knowing the guy working with us," Plazas says, "the murder-suicide was very confusing. He was a happy guy. He was very calm, very nice. We never perceived any problems of this kind."

Auerbach and Varela began dating a year ago and seemed to have nearly everything in common, friends say, particularly their careers. "At this stage in her life, Sarah was looking for a professional person," says the longtime friend, who believes the extent of the pair's boyfriend-girlfriend relationship has been exaggerated in the press.

Early last summer, Auerbach went to London on business for two weeks, and Varela met her there to share her free weekend. The trip was not the romantic idyll described in news accounts, the friend says. Indeed, annoyed by Varela's possessiveness, Sarah had already begun to suspect the relationship would be a short one. "The way I remember it," the friend says, "after three months, she was looking to get out. But Rick convinced her to give him another chance. He sent her flowers. She thought, Maybe I'll give it a little longer." That's how, the friend says, a relationship that was over after three months stretched to six.

During those first three months, Auerbach did date Varela exclusively. Though her friend believes Sarah went out on dates with other men in the months that followed, she says Auerbach had not replaced Varela

Outside the scene of the murder.



with another steady man. Nor had Varela managed to win her heart. Auerbach was certain she needed to move on.

Varela sent more flowers—two or three dozen at once, the friend recalls. "Sarah asked my advice on how not to accept them. But it was a delivery boy—not Rick—waiting downstairs at her office. What good was it going to do refusing the delivery boy? So she called Rick and told him she was accepting the flowers but did not want him to send any more." Varela

prepared in late September or October. "Indications are that it was sometime after the break-up, when he realized there was going to be no reconciliation," Johnson says. By the night of Auerbach's murder, Varela had removed



Rick Varela.

tell him to go home. He pushed her up against the wall, covered her mouth, and pulled out one of her kitchen knives." One source says Varela told Auerbach he had "slit plenty of throats in Vietnam." But, in fact, says another detective, "the only thing he'd killed were flies on the wall, and roaches."

Apparently, the two struggled and fell to the floor, where Varela sat on top of her. He gave her the knife, and she flung it across the floor. He sat straddling her and talking for about an hour. She pleaded to get up. Varela stroked her hair and explained he wasn't going to leave until they made love. He finally let her up

but continued holding her firmly by the arm. She told him she wanted to get some sleep, so they got into bed fully clothed. He insisted again that they make love. She had sex with him, and he went to sleep. The next morning, Varela left, telling Auerbach that he was going to his father's funeral in Chicago and wouldn't bother her anymore. She could, as he put it, "get on with [her] life."

Sarah composed herself and went to work. It was Friday, November 19—a moving day at the office—and the computers were being shut off at noon. All she had to do was get through a few hours and she could collapse—then figure out what to do. That evening, with the support of a friend,

## to get out. But Rick convinced her to give him

took the opportunity to make another pitch for their relationship. Auerbach agreed to think seriously about what Varela had said and to have one more talk over the phone if Varela would agree to abide by her decision. She waited a week, called him back, and told him it was over.

The brief exchange took place in late

all his personal effects from his luxury high-rise apartment and his office desk. He organized the documents relating to his estate and left them in an envelope at work for his former wife and daughter.

## wers. She thought, Maybe I'll give it a little longer."

September or early October. "From that time on, Rick's persistence turned to harassment," the friend says. "In November, Sarah put her foot down." Dr. John R. Lion, a professor of psychiatry at the University of Maryland School of Medicine in Baltimore, speculates that from the moment Varela understood that her life and his were destined to be spent apart, he began ticking down the last weeks, hours, and days of Auerbach's life.

"It's known as pathologic bonding, intractable love, the inability of one person to separate from another person," says Dr. Lion. "It's fairly rare considering the ubiquity of spurning in romances."

"For Sarah to come to any kind of violent end is against everything she was. Why couldn't he blow his brains out without hurting her?" asks Sarah's friend. "If he truly loved her, why did he kill her?"

A woman who is "loved" pathologically, Lion explains, "can have no latitude, must be utterly faithful and compliant and dutiful. It's like possessing an animal in a cage." Breakups that may be painful in most people's lives are catastrophic for people like Varela. "Death is the only thing that they can think about," Lion explains. "Since the girl will not love him, she must die. Of course, he has no life without her because she is part of him. So then he kills himself. . . . My guess is that Varela was troubled with homicidal and suicidal thoughts decades before this."

Psychological profile aside, Deputy Inspector Martin Johnson of Brooklyn North Detective Operations says that Varela took the time to have his will

HE SAYS SHE'S A CREATURE OF habit, and that he knows she eats at this particular restaurant and sits in the booth by the window, so he just happened to walk by," says Detective Patricia Stevens of the NYPD Brooklyn Special Victims Squad, reading from her notes detailing Varela's next move: raping Sarah Auerbach. "He came in, and that's when he told her his father just passed away," Stevens continues. "He seemed upset, so she just wanted to comfort him. She invited him up to her [nearby] apartment for a drink." Varela, it turned out, was lying.

In her apartment, Auerbach listened as he poured out his (spurious) feelings. When he finished, she saw him to the door. "He asked her for a kiss," according to Stevens.

"She tried to

January 30, 1991

Dear Sir,

You will find enclosed my resume detailing my information systems management experience in planning, directing and implementing business systems in medium and large fortune 100 domestic and multinational companies.

I seek a **Senior-Level MIS position** which may include:

- o Medium to large size companies.
- o A division of large companies.
- o Corporate MIS planning, systems development, database
- o Large corporate MIS

As Director, Systems Architecture for the past year and one half, I am responsible for strategic planning, systems development, database planning and advanced technologies for H. E. Rutt Grocery Company. Prior to this position, I was Corporate Director of Systems Planning, responsible for strategic planning, systems development, database planning, interviewing, coordinating and approving strategic MIS plans for all international and independent business units.

Previously, I was Director, MIS for a \$1 billion division of Wicks Corporation, where I supervised the installation of computer systems in 250 retailing stores. I also installed the first operational plan database merchandising system and completed a decentralization plan for Corporate MIS resulting in increased divisional operating profitability and expense reduction.

My current compensation, including salary and bonus is \$116,000. I may be contacted, confidentially, at either my home or office number.

Sincerely,

*Rick Varela*

8124 Varela  
-41024

MAR 2 1991

3768 TOWNE, #2004  
SAN ANTONIO, TEXAS 78229

**RICK VARELA**

**CAREER SUMMARY**

Over twenty years of increasingly more responsible positions in Information Systems Management and Information Management, including planning, directing, supervising, and implementing business systems in medium and large fortune 100 domestic and multinational companies.

**BUSINESS EXPERIENCE**

**H. E. RUTT GROCERY COMPANY**, San Antonio, Texas

- Director, Systems Architecture
- Responsible for strategic planning, systems development, database planning, interviewing, coordinating and approving strategic MIS plans for all international and independent business units.
- Previously, I was Corporate Director of Systems Planning, responsible for strategic planning, systems development, database planning, interviewing, coordinating and approving strategic MIS plans for all international and independent business units.
- As Director, Systems Architecture for the past year and one half, I am responsible for strategic planning, systems development, database planning, interviewing, coordinating and approving strategic MIS plans for all international and independent business units.
- Previously, I was Director, MIS for a \$1 billion division of Wicks Corporation, where I supervised the installation of computer systems in 250 retailing stores. I also installed the first operational plan database merchandising system and completed a decentralization plan for Corporate MIS resulting in increased divisional operating profitability and expense reduction.
- My current compensation, including salary and bonus is \$116,000. I may be contacted, confidentially, at either my home or office number.
- Sincerely,

*Rick Varela*

8124 Varela  
-41024

The killer's résumé and cover letter.



# The Frail Arm of the Law

In 1990, in *People v. Hill*, a state appeals court affirmed the murder conviction of a man who'd stabbed his ex-girlfriend to death after spending seven months making "relentless and obsessive" efforts to harm her.

The specter of harassment like this has a peculiar resonance for women, who are the vast majority of victims of the menacing behavior called stalking. Finally, in 1992, the state Legislature started taking the problem seriously by amending the state penal code.

□ **Stronger penalties.** The new crime of menacing in the second degree (§120.14) occurs when someone "repeatedly follows a person... intentionally placing... [the] person in reasonable fear of physical injury, serious physical injury or death." Another crime, harassment in the first degree (§240.25), is defined as "repeatedly harassing" another person by following such person in or about a public place or places. [The difference is in the stalker's intent.]

The toughened law makes menacing in the second degree merely a Class A misdemeanor (punishable by a \$1,000 fine and up to one year in jail), and harassment in the first degree only a Class B misdemeanor (punishable by a \$500 fine and up to three months in jail). Only convicted menaces who repeat the offense are felons.

An older harassment provision, still in effect (§240.26), bars following in a public place "with intent to harass, annoy or alarm another person." But this is a puny "violation," punishable by up to fifteen days in jail. Another, rather vague offense—"aggravated harassment"—prohibits communications that threaten, alarm, or annoy another person. Unfortunately, it's hard to get someone arrested on threats alone.

□ **What to do.** Threats of physical harm are considered harassment in the first degree. Physically menacing acts (like raising fists) are considered menacing in the third degree (punishable by up to three months in jail). But displaying a deadly weapon is considered menacing in the second degree (which, again, can be punished by up to a year in jail).

Elen Levin, co-director of the victims'-rights group Justice for All (238-9898), which lobbies for strong public-safety laws, believes most women

she reported the rape to Brooklyn police, who in turn dispatched an ambulance to pick Auerbach up at her apartment and take her to Long Island College Hospital.

charges after Thanksgiving, which fell on November 25. But only four days after the rape, on November 23, Varela tried to gain entrance to the 47-story office tower

don't know about the anti-stalking law. She advises those who are being harassed to take these steps:

□ **Notify the police** of the name of the person and any violent or harassing behavior he (or she) has exhibited. If you can, provide a photo. Officer Stephen Petrillo, of the 19th Precinct, points out that if a threat is serious—based upon past violence, for example—the police can make an arrest. Even if the evidence falls short of a crime, he says, they will contact the subject and give a warning.

□ **Give doormen a photo** and tell them not to admit the stalker. And report any further harassing acts to the police. If the aggressor leaves messages on an answering machine, save the tapes—and report the calls. Petrillo says the police can put a tap on your phone in order to get evidence.

□ **If the man is in prison**, find out his parole date (see below); you may want to write the parole board to oppose his early release. (Levin's group has successfully opposed a number of early releases.)

□ **Get an order of protection.** Such an order, obtained in family or criminal court, directs someone to stop abusive behavior and to stay away from the target's home, school, or job. This order is no guarantee of safety, but it may deter some abusers, it may help persuade the police to provide protection when you seek it, and it may be used against the perpetrator who violates it (for instance, if the aggressor is on probation, violating an order of protection may send him to jail).

□ **Early warnings.** If you fear that your incarcerated harasser may seek you out again, ask the state Division of Parole to notify you of his release date. At any time you may write a letter in opposition to parole (contact the Division of Parole, Victim's Unit, 97 Central Avenue, Albany, New York 12206). The prisoner will not see the letter, and the parole board must take it into consideration. Even if the board releases the inmate, it may, if you so request, make parole conditional on the abuser's staying away from you. The Division of Parole will also give you the name of the parole officer you should contact if the released criminal stalks you again. If he does so, he's subject to immediate arrest and jail, since parole violators are not allowed to post bail.

—Stephen A. Newman

## Auerbach did not want Varela arrested. But if she didn't authorize the police

Although tests determined that intercourse had taken place, Auerbach never pressed rape charges against Varela.

She was unsure from the very beginning whether she wanted Varela picked up. Following the brief embarrassment of the arrest, he would, she feared, be released on his own recognizance, free to stalk her at will. Then again, she felt her early relationship with Varela would make a rape trial difficult to win, and she worried that her widowed mother—who was already ill—would be undone by an arduous, intrusive trial. She still cared enough for Varela—who was, she believed, off mourning his father—that she didn't want to do anything that might jeopardize his job. And, of course, in an industry where the only good publicity is no publicity, Auerbach worried about the impact of a rape trial on her own career.

She planned to decide about pressing

at 7 World Trade Center, where Auerbach worked. He ran from the building after being recognized in the lobby by a friend of Auerbach's, who alerted security. That day, Auerbach filed a harassment complaint against Varela with Port Authority police, but her resolve didn't last long. The next day, the day before Thanksgiving, Auerbach called Detective Stevens to say she didn't want Varela arrested. "But she wanted me to speak to him so that he'd understand that if he didn't leave her alone, the case could be reopened and he'd be arrested," Stevens says. "Professionals will make the report and put it on the record, but they want us to intimidate, not prosecute." One of Auerbach's wishes was that Varela get therapy.

On December 1, Detective Stevens went to Varela's apartment, at 150 West 51st Street, to talk about the charge. "He

wasn't there," Stevens remembers, "but he called me as soon as he got home, and he came and saw me in Brooklyn at midnight." Rape-squad detectives are gener-

ally encouraged by this type of cooperation: what's more, Stevens says, Auerbach hadn't reported being further harassed by Varela. "He was a well-dressed, polite, professional man," says Stevens. "He wasn't like a bum off the street who didn't have anything to do with his time and could stalk someone." Stevens's superior, Detective Laurie Unick, says that Varela didn't admit to the rape but con-

## complaints would be nothing

ceded he was troubled over the breakup. He said he planned to seek psychological help. "He said he would abide by the victim's wishes to be left alone," Unick recalls. "He wished her well."

WHAT STEVENS AND UNICK DID NOT KNOW was that Varela had stalked before. When a man is accused of rape in New York



Can the law help a stalker's target?



State, two computer checks are routine: an outstanding-warrant check and the statewide BCI (Bureau of Criminal Investigations) check. Varela's record came up clean. A third check—the "Triple I," or nationwide FBI check—run only after Auerbach's murder—turned up a misdemeanor charge against Varela for aggravated assault in Lansing, Illinois.

Few states have stalking laws on the books (box, page 28). For most, stalking-related charges are classified as "harassment," "criminal contempt," or "aggravated assault." A month after the murder, Mary Murphy of WPIX-TV News at 10 reported that police in Lansing had dug up the records of the old charge: In 1977, while Rick Varela was living with his wife and daughter, an ex-girlfriend of his reported that he threatened her and her son with a knife, says Sergeant Paul Warn of the Lansing Police Department. Like Sarah Auerbach, the 24-year-old woman "struck the charge with leave to reinstate," and Varela went free. "Had I known he had a history of this, we could have let Sarah know," says Detective Stevens. "She might have been persuaded to have him arrested."

Sometime after December 2, Stevens says, Varela called her and said he was in therapy "and that he realized now the mistakes he'd make in his life. He loved Sarah. He was going on in his life, but he did want me to know he had done what she wanted." Varela seemed to cling to the desperate hope that the police would relay his messages to Sarah. But her case was closed, and Detective Stevens was no longer in contact with her.

Auerbach did make some changes. She got a new phone number and saw a psychiatrist to help her deal with the trauma of the rape. Salomon's security force protected her when she was at work, and she hired employees of the Argus agency to accompa-

nish unofficially with Argus in case Sarah decided to reopen the case, says she told him "to make sure [Auerbach] filled out a 61 [form] for harassment. I asked him again if she wanted him arrested. He said she still did not want him arrested." Auerbach's investigator notified police of a similar incident outside her health club. But if Auerbach didn't authorize the police to make an arrest, even a thousand harassment complaints would be nothing more than a stack of paper, pieces of evidence in a trial that was never to take place.

Soon, she couldn't afford the bodyguards. Sarah Auerbach was on her own.

**H**E CAME IN AND SAID HE WAS interested in a gun for self-protection," says the co-owner of Bells Gun and Sport Shop in Franklin Park, Illinois. "But he'd pretty much already decided on what he wanted." The storekeeper was talking about Rick Varela.

It was here, on March 24, after a three-day waiting period, that Varela bought the semiautomatic handgun he used to kill Auerbach and himself. "The sale was 100 percent legal," the shop owner is quick to point out. Possessing the gun in New York (where Varela did not have a gun license) was, of course, a crime.

On Easter weekend, Varela rented a car from Avis on West 54th Street in Manhattan. On Thursday, April 7, he drove to Brooklyn Heights and double-parked the 1994 Chevy in a no-standing zone on Pierrepont Street. Wearing a long trench coat, he waited by a drooping poinsettia in the Regina Bakery for Auerbach to drop off her dry-cleaning across the street at

Like he's not going to be out on bail?"

"Prosecuting might have scared Varela off, maybe not," says one of Sarah's bodyguards. "But you've gotta go all the way."

"Since [police commissioner] Bratton took over, the order of protection is gold," says Detective Tom Hickey, a 27-year veteran who investigated Auerbach's murder. "Once you've got it, if the stalking continues, there is no 'I don't want him arrested' or 'I changed my mind.'"

Sun Hi Song, who was alone at the counter of her tiny dry-cleaning shop, narrowly missed being shot herself by Varela. "At first, I think it was joke," she says. After Sarah Auerbach's body was removed, after the cloth that prevented people from gawking at her corpse was taken down from the window, after the police and the press and the crime-scene tape were gone, Song's husband quietly got down on his hands and knees and cleaned the floor.

Varela returned the rental car to Avis an hour after killing Sarah. The police just missed him. He went to his apartment and changed into a nubby dark sport jacket much like the one Sarah had photographed him in last summer in a London rose garden. The police just missed him at

On the sidewalk outside Best Cleaners.



## to make an arrest, even a thousand harassment

ny her to and from the office. Sometimes, she stayed with her sister in Princeton or with another couple in Queens. Whenever friends at work were out of town on business, she used their apartments. Stacks of file folders grew yellow in the black-shuttered window of her apartment; originals coughed up by her home fax machine sat in their tray collecting dust. Her co-op board had agreed to let her sublet the apartment,

Best Cleaners on her way to the subway. Tony Morales, an employee at the bakery, watched Varela dart across the street and into the cleaners. When Sarah Auerbach turned and saw her former lover, he shot her in the chest. As she fell to the floor, he fired five more shots into her. He stood beside her corpse for a second, then ran from the shop and sped away in the rental car.

home too. He went to the movie downtown at the Film Forum, then called his ex-wife from what he said was a Greenwich Village bar shortly before midnight. She, in turn, called the police, and a dozen Brooklyn detectives, including Detective Hickey, were dispatched to the Village to try to find him. On a hunch, Hickey and a

## more than a stack of paper, evidence in a trial that was never to take place.

and she hoped to move into a rent-controlled apartment she'd found on Sutton Place. "But," says her friend, "unless you're willing to do the Salman Rushdie thing, you're vulnerable."

On February 28, one of Auerbach's security men called Detective Stevens. He said his client had been harassed by Varela outside her building. Stevens, who had kept in

**F**EW SAY SARAH AUERBACH DID THE right thing by making graceful choices for herself and her former lover. But would pressing charges have saved her life?

"The police make it sound like if only she had gotten an order of protection," says Auerbach's friend, "if she had only pressed charges.

few other detectives passed Auerbach's building at 2:30 a.m.

Six blocks away and an hour later, a passerby found Varela's body. It was sprawled beside a green wooden bench splattered with his blood.

"Who cleans it up?" says Deputy Inspector Johnson, shrugging. "This is New York. Nobody."

# IN WITH THE OM CROWD

## Beat Buddhists:

John Giorno  
Robert Creeley  
Michael McClure  
Ed Sanders  
Anne Waldman  
Lawrence Ferlinghetti  
Gregory Corso  
Allen Ginsberg  
Gary Snyder  
Philip Whalen

## Celluloid Buddhists:

Peter Coyote



Michael O'Keefe  
Willem Dafoe  
Richard Gere  
Oliver Stone  
Rudy Wurlitzer, "Little Buddha" screenwriter



Ellen Burstyn

## Art Buddhists:

Francesco Clemente  
Elizabeth Murray  
Milton Glaser  
Robert Moskowitz  
Brice Marden



Roy Lichtenstein  
Robert Rauschenberg

## Power Buddhists:

Jerry Brown  
Manuel Noriega (in dispute)

## Benefit Buddhists:

Porter McCray  
Bokara Legendre  
Virginia Warner  
Dorothy Lichtenstein

(This list includes full-time Buddhists, occasional practitioners, participants in and supporters of Buddhist or Tibetan organizations, or people strongly influenced by Buddhist thought.)

OM MANI PADME HUM. OM MANI Padme Hum. A bit faster now, say it with me." Prompted by the loudspeaker, a crowd of some 200 notably clean-shaven and prepped-out meditators in sunglasses and lotus positions begins to chant, in full view of the rubbernecking weekend Rollerbladers streaming by on the Central Park loop on a spring Saturday. "Ommm Ma-nee Pad-may Hummm." Photographers from magazines and newspapers, and an odd TV cameraman, skulk among the blankets and prayer cushions, scoping for camera angles.

This be-in has been sponsored by *Tricycle*, a surprisingly groovy Buddhist review that mixes celebrity puffery with serious disquisitions on practice and belief. The magazine, which is published out of a Chelsea loft, has been at the forefront of American Buddhism's new flirtation with trendiness. Born-again religion, angel worship, and miracle belief may be the mass-market manifestations of the current spiritual age. But it is Buddhism, prodded by the sudden interest of the media and the movie industry (Bernardo Bertolucci's current *Little Buddha* [page 52] makes this difficult and obscure

**Dharma Bumping Around With New York's Newly  
Glamorous Power Buddhist Set  
By Sallie Dinkel**



PHOTOGRAPH BY EUGENE WEISBERG  
FOR NEW YORK

Objects: Jui E. Hsueh; religious objects courtesy of Visian of Tibet; small house pictures and round frame from Takahama; Dalai Lama photographs: top, Rick Mahoney/Sygma; center, Eddie Adams/Sygma; Skyline photograph by John Lamb; Tony Stone Worldwide. Photographs: far left, up to bottom, Tammie Artopoulos/Celebrity Photo; Brad Rickerby/Sipa; Eliot Selbert/Celebrity Photo.



At "Change Your Mind Day": Buddhism, meet the media; media, meet Buddhism.

#### Philanthropic Buddhists:

Diana Rowan Rockefeller  
Lawrence Shainberg  
Elise Frick



Leila Hadley Luce  
and Henry Luce III



John and Jodie Eastman  
Steven Rockefeller  
Laurence Rockefeller

#### Jazz and Classical Buddhists:

Wayne Shorter  
Meredith Monk



Philip Glass  
Herbie Hancock

#### Rock-and-Roll Buddhists:

Suzanne Vega  
Adam Yauch  
Marianne Faithfull



Lou Reed  
Jerry Garcia  
Tina Turner  
Jimmie Dale Gilmore  
Natalie Merchant  
Edie Brickell  
Leonard Cohen

religion seem as cuddly as a warm puppy), that has become the decade's belief system for the cultural elite. This afternoon's alfresco event, called "Change Your Mind Day," is a chance for Buddhists to show how darn mediagenic they've become. The meditation, it turns out, *will* be televised.

Planted cross-legged in front of a microphone on the small tented stage, Columbia University professor Robert Thurman is loosening up the audience, which is walleyed and cramped after three hours of instruction in Buddhist sitting. "This mantra is why the Dalai Lama is so jolly. Om Mani Padme Hum. It's great for driving down the highway."

Thurman was once a monk himself before he married a former model, fathered the actress Uma, began teaching wildly popular classes in Indo-Tibetan studies, and became a prominent American spokesman for the Dalai Lama. Thurman is an adviser to *Tricycle*, but he is best known as the co-founder, with Richard Gere, of the New York-based Tibet House, a kind of cultural embassy designed to preserve Tibetan heritage in the United States even as it is eviscerated by the Chinese.

With his professorial cardigan, Brooks Brothers tassel loafers, and khakis—not to mention his bantering brilliance and life-of-the-party charisma—Thurman belies the clichéd notion of Buddhism as a flaked-out haven for druggie dropouts. But he knows the religion's fringy reputation still holds, partly because of misunderstood Buddhist concepts like "selflessness." "Naturally, you'd worry if your loved ones suddenly thought they didn't exist," he jokes. "They might become *highly irresponsible*; after all, if you don't exist you can do whatever you want." But, he says reassuringly, "the mentality of Buddhism is not that of a psycho."

**T**HESE DAYS, ALL SORTS OF NONPSYCHOS ARE calling themselves Buddhists, or at least going along for the ride. In fact, as one looked about the Cathedral of St. John the Divine's Synod Hall one evening last December—where *Tricycle* threw itself a surpassingly swank \$250-a-plate gala—one could be forgiven for wondering if Buddhism hadn't suddenly achieved a monopoly on the spiritual life of New York's cultural community. Tucking into a semi-vegetarian feast of tossed grains and salmon were actors Michael O'Keefe, Ellen Burstyn, and Willem Dafoe, along with Spal-

ding Gray, virtual-reality guru Jaron Lanier, and David Byrne. Laurie Anderson came escorted by Lou Reed. Artist Roy Lichtenstein mingled with cinnamon-robed monks. Philip Glass and Peter Matthiessen nodded sagely at each other beneath the arches. Meanwhile, the evening's hostess, the vivacious Helen Tworok, *Tricycle's* editor, chatted up her illustrious benefactors.

Los Angeles may claim Richard Gere and Oliver Stone, but New York is the unheralded nexus of the new Power Buddhism. And Helen Tworok is its Jann Wenner. A daughter of the Abstract Expressionist painter Jack Tworok, she has been at the center of New York Buddhism for more than two decades. Artist Robert Moskowitz is a brother-in-law and Brooklyn Academy of Music director Harvey Lichtenstein is a cousin. Allen Ginsberg, Philip Glass, and Richard Serra are old friends. When she launched *Tricycle* in 1991, it had a ready and receptive audience. Ginsberg, Glass, Robert Rauschenberg, Francesco Clemente, and Peter Matthiessen were all early contributors.

From the beginning, it was obvious that *Tricycle* was not your average more-spiritual-than-thou throwaway. The premiere issue featured an interview with the Dalai Lama by Spalding Gray, with a cover shot of His Holiness by beefcake-specialist Herb Ritts, and some very *Vanity Fair*-ish exchanges sprinkled in with the more serious fare. Gray, sitting in the Dalai Lama's hotel room in Santa Barbara, asked him if he "let all of these women in bikini bathing suits that you must see out here by the pool come into your meditation." His Holiness rather reasonably answered that he had to try to avoid that kind of experience.

Small and blondish, conventionally dressed in a skirt-and-shirt set that is somewhere between comfortable and stylish, 51-year-old Helen Tworok does not appear to be a likely prophet for Buddhism. Indeed, it is difficult to imagine this pragmatic achiever dropping out of society to wander around Japan and Nepal for two years. But it was the sixties. . . .

"It was not coincidental that I left for Asia following JFK's assassination," says Tworok, sitting at a plain kitchen table in what was once her own residence and now serves as *Tricycle's* offices. "There was tremendous disillusionment with this culture and a growing sense that anything outside of our culture was better than anything inside."

In the seventies, she practiced Tibetan Buddhism



while living in Canada with her husband, who had dodged the draft. By 1981, she was divorced and had switched over to Zen Buddhism, joining the Zen community of New York. She published a book, *Zen in America*, in 1988 and in 1990 began seriously thinking about a mainstream, newsstand magazine on Buddhism. There in existence, most notably *Ten Directions* and *Shambala Sun*, were all smaller, in-house organs of particular Buddhist communities. *Tricycle* would be the first to cross the dividing line between the different schools of Buddhism in the United States. Its title stands for the three traditions, or "vehicles," of Buddhism: Theravada, Mahayana, and Vajrayana.

The mere fact that Tworok and her supporters saw a need for a bridge connecting the three illustrates how far Buddhism has come in the past 30 years. Back when Jack Kerouac and other Beat Generation "Dharma Bums" were first turning out to a vague, "live in the moment" hipster Buddhism, there was precious little awareness of the real rigors of the religion. And aside from the Zen-focused writings of the Japanese writer D. T. Suzuki and the Englishman Alan Watts, there was very little English material to study. Since then, Asian masters in all Buddhist traditions have founded retreats across the country, and dozens of how-to Buddhist books have been published. For all the new celebrity value of the religion, Buddhism today is much more involved and demanding than it was in Kerouac's time. While living at a Zen center, for instance, Tworok "sat" an average of three hours a day.

Most new converts are a bit more practical, reading the literature, meditating maybe an hour a day, and attending the periodic retreat—which is still enough to keep the masses away. "The meditation retreats take a long time," says Lawrence Shainberg, a writer who was the original supporter of *Tricycle*, "and there are not a lot of people who want to take a week off from their work and spend it staring at a wall."

Less messianic than cautiously optimistic, Tworok is fully aware of the skepticism with which American Buddhists, especially Zen Buddhists, have been regarded. "We were doing this esoteric, wonderful thing that nobody else in America was doing because they were just dead asleep at the wheel," she says matter-of-factly. "So there was a sense that we were somehow the chosen ones. It did produce a certain kind of arrogance—not that the teachings are about that—but largely because Zen had so little precedence in this culture."

By the early nineties, however, Buddhism's mist of strangeness had evaporated somewhat. In fact, among a substantial subset of the moneyed elite, there was a long-standing involvement in things Buddhist. The Rockefeller, Hunts, and Lucases had produced Buddha-loving progeny, and through her connections with people like Bob Thurman, Tworok knew who they were. "The first summer I did fund-raising, I asked everyone I knew who had money," says Tworok, laughing. "I was like a little pit bull. I didn't stop. It was person by person, breakfast, lunch, and dinner."

Philanthropist Laurence Rockefeller signed on as a founding patron, contributing \$50,000 to the nascent enterprise. His nephew Steven, a professor, came aboard as a benefactor, and Diana Rowan Rockefeller, the wife of David Rockefeller Jr. and a journalist, as a consulting editor. But one of the most ardent supporters of *Tricycle* has been Leila

Hadley Luce—the wife of Henry Luce III, the son of the Time Inc.'s founder—who first got involved with Tibetan Buddhism when she visited her daughter, who had dropped out of Oxford in the early seventies and was living in India. "I was very impressed with the monks," Luce says, "with what they had gone through from 1959 on. And I felt that nobody at that time knew about Tibet, so I gave a lecture that became a little booklet that His Holiness the Dalai Lama published." Back in New York, Luce joined a growing social set with Buddhist leanings; many of her friends had become involved in organizations like Tibet House and the U.S.-Tibet Committee, which were assiduously recruiting celebrities and socialites to bolster their causes. "And there was another circle interested in Tibetan herbal medicine and another circle who collected art objects from Tibet," she says.

In the past few years, Buddhism has attracted adherents from an even more surprising quarter—lawyers, Wall Streeters, and other higher-tax-bracket types presumably scarred by years of corporate trench warfare. Many of these converts are the same people who have been warming therapists' couches and going to twelve-step programs for years. Indeed, the magazine has acknowledged Buddhism's alliance with the recovery movement in stories like "The Formless Form: Buddhism and Twelve-Step Programs" and "Awakening With Prozac."

"In Buddhism, everyone is suffering," says TriBeCa psychiatrist Mark Epstein, who wrote the Prozac article. "But if you talked to a lot of psychoanalysts, you would find them saying that everyone is suffering, too. There is ordinary misery and neurotic misery, and the best you can hope for in psychoanalysis is to reach a state of ordinary misery. In Buddhism you can hope for more."

**T**ricycle has FUNCTIONED AS A KIND OF TUGBOAT of awareness, pushing and pulling traditional Buddhism in a direction that will make sense for the worldly American mainstream. (The approach has worked. Today *Tricycle* has a circulation of almost 40,000 and has increased its budget from \$160,000 in its first year to \$975,000 for its fourth.) The magazine has published articles on abortion, euthanasia, AIDS, and the Los Angeles riots. This summer's "Digital Dharma" issue features an interview with self-described Buddhist "fellow traveler" Mitch Kapor, founder of the Lotus Development Corporation and now chairman of the Electronic Frontier Foundation. Kapor was introduced to Tworok by his partner, the sometime Grateful Dead lyricist John Perry Barlow.

Sometimes, in its apparent attempt to point out all the Buddhists in the cultural stratosphere—running interviews with Jerry Garcia, Oliver Stone, and trippy Chicago Bulls coach Phil Jackson—the magazine has offended its more uptight readers. "There's been an ongoing concern that *Tricycle* is going to be the *People* magazine of Buddhism," admits Tworok. But Frank Olinsky, *Tricycle*'s founding art director and a designer of the original MTV logo, quickly laughs off the naysayers. "If her goal is to sell as many magazines as possible, she could put a picture of Richard Gere on the cover, but I know she doesn't want to do that."

"On the other hand," he says, "if it's all people that you have never heard of, that's not all that interesting."

## Theatrical Buddhists:



Harvey Lichtenstein,  
RAM director  
Merce Cunningham  
Molissa Fenley



Laurie Anderson  
JoAnne Akalaitis



Spalding Gray  
Liz Swados

## Cyber-Buddhists:

Howard Rheingold, author  
Jaron Lanier, virtual-reality  
pioneer

Thomas Zimmerman, virtual-reality pioneer  
Mitch Kapor

## Jock Buddhists:

Phil Jackson  
Orlando Cepeda  
Roberto Baggio, Italian soccer star

## Literary Buddhists:



Helen Tworok  
Dan Wakefield  
Alex Shoumatoff  
John Avedon  
Kate Wheeler



Peter Matthiessen  
Alan Watts  
Pico Iyer  
Jeannette Watson, owner,  
Books & Co.  
Robert Thurman

A close-up portrait of a middle-aged man with dark, wavy hair, looking directly at the camera with a serious expression. He is wearing a light pink dress shirt and a red tie with a dark, intricate paisley pattern. The background is a light-colored wall with a grid of dark diamond-shaped cutouts. A white, torn-paper-like horizontal band runs across the middle of the image, separating the top text from the main title.

Zuckerman: "I'm going to stay out of public projects in the future."

# Zuckerman U



**SCHEME 1: 1985**  
2.7 million sq. ft.



**SCHEME 2: 1989**  
2.1 million sq. ft.



**SCHEME 3: 1994**  
1 million sq. ft.

# nbound

**Aggrieved as he maneuvers for a final deal, Mort Zuckerman denounces Ed Koch, David Dinkins, the MTA, the New York *Post*, and everybody else who made his life miserable over the New York Coliseum deal. Sure, sure, Mort—but did you make or lose money?**

**A**NALYZE YOUR ROLE IN

all of this."

"When the elephants fight," Mort Zuckerman replied, "the grass gets trampled."

"You're one of the people who's being trampled?"

"Well, of course we are."

So began a lengthy interview with Mortimer Zuckerman, 56, the real-estate developer and publisher of the *Daily News* (as well as *The Atlantic* and *U.S. News & World Report*) who is at the center of one of the longest-running civic soap operas ever to hit New York.

It started almost ten years ago when Zuckerman, who had left his hometown of Montreal to make his mark in the bigger playing field of Boston, decided to tackle the most tantalizing playing field of all. In 1985 Zuckerman won

**By Jeanie Russell Kasindorf**

PHOTOGRAPH BY JONATHAN LEVINE  
FOR NEW YORK

the right to develop the New York Coliseum site, the largest parcel of midtown land to come on the Manhattan real-estate market since the Depression.

Zuckerman managed to hold on to the right to the site for almost a decade—limiting his losses to about \$16 million—without ever paying the city a penny. “Zuckerman was acting like any private entrepreneur who got caught taking a market risk and losing,” says Richard Kahan, president of the Urban Assembly, who negotiated a settlement between the Municipal Art Society, the city and Zuckerman. “You try to lay it off on banks, share the risk with part-

the Coliseum site. Steel was being fabricated in Texas and Alabama, and granite was being cut from a quarry in Stony Creek, Connecticut. Robert Selsam, Zuckerman’s project manager, even had chrome-plated sledgehammers ready for a demolition ceremony at the old Coliseum.

Then came the October 1987 stock-market crash. Salomon Brothers pulled out of the project. Zuckerman threatened to sue Salomon. He came away with a settlement that he puts at \$55.5 million and a source familiar with the negotiation puts at \$60.2 million.

The Municipal Art Society won its law-

over all of Salomon Brothers’ forfeited \$39.8-million down payment to Zuckerman. Koch—who was orchestrating the negotiations with the virtually passive compliance of the MTA—was desperate to keep the deal going because he was including the city’s hypothetical share of the purchase price in his operating budget. At the beginning of each fiscal year it filled a big hole in his budget, helping it to balance.

In 1989 a new round of legal challenges were filed. When they were finally thrown out by the Federal Circuit Court of Appeals in September 1992, Zuckerman

## “Nonsense,” Zuckerman says of the charge that the mayor is

ners, do anything rather than absorb it. It’s the city that has been the patsy.”

Last December, the city and the MTA decided they were not going to be patsies anymore. They gave Zuckerman—whose net worth has been estimated at \$400 million—until June 12 to forfeit the \$33.8-million letter of credit he owes on the property. He countered by filing suit in State Supreme Court. At deadline he was feverishly trying to negotiate a settlement rather than go to trial this Wednesday.

IT WAS THE CITY AND THE TRIBOROUGH Bridge and Tunnel Authority, an affiliate of the MTA, that set the stage for the current drama when they put the 3.4-acre site up for sale in 1985. They let it be known that the purchase price would be the “primary” factor to consider in choosing the winning bidder—it was the eighties, remember—which meant that the winner would have to design a gargantuan project to justify the price.

Zuckerman’s real-estate firm, Boston Properties, and its partner, the investment-banking firm of Salomon Brothers, came in with a breathtaking bid of \$455.1-million plus \$40 million to renovate the Columbus Circle subway station. Zuckerman put up a letter of credit for \$5.7 million of the 10 percent down payment. Salomon put up the other \$39.8 million. Their scheme, designed by the Canadian-turned-Bostonian architect Moshe Safdie, contained a pair of interesting but inappropriately tall prismatic towers, one 58 stories high and the other 68 stories high.

*Le tout* New York was up in arms. The Municipal Art Society and its most celebrated member, Jacqueline Kennedy Onassis, led a group of opponents that included the likes of Henry Kissinger, Walter Cronkite, David Halberstam, and Bill Moyers. Onassis called the building “monstrous.” The Municipal Art Society sued the city and the MTA to stop construction.

That didn’t keep Zuckerman from going ahead with his plans. Figuring that he could work out a way to settle the lawsuit, he assembled a full construction office on

suit and forced Zuckerman to reduce the project by 20 percent. He went back to the city with a more palatably historicist design by Skidmore, Owings & Merrill. He won a new deal for a \$338-million purchase price that included \$4 million to \$5 million in subway improvements (and a sales-and-property-tax waiver from the city that would take \$47 million off that price).

He also won one other startling concession from the city—an agreement to turn

went back to the negotiating table with the city and the MTA.

This time, there was a new twist to the plot. MTA chairman Peter Stangl, who had been appointed by Governor Cuomo in 1991 to replace Robert Kiley, was not taking a backseat to the city. Stangl wanted to call Zuckerman’s letter of credit. But he agreed to go along with the Dinkins administration—which refused to call the letter of credit—and try to negotiate with Zuckerman.

Late last October, the *Daily News* endorsed Rudy Giuliani for mayor. Six weeks later, Dinkins, the lame-duck mayor, decided to call the letter of credit. Zuckerman retaliated by filing suit to invalidate the contract.

For Mort Zuckerman, it was 1987 all over again. Zuckerman accused Dinkins of “political vindictiveness,” and Giuliani called it “political retribution” for the *Daily News* endorsement. The other newspapers in town accused Giuliani of giving away the city’s coffers to Zuckerman. “You’d think the mayor would be just a tad more subtle in delivering his cash thank-you to the publisher,” wrote *Newsday* columnist Sydney Schanberg. When *Daily News* columnist Jim Sleeper wrote a gushing four-page Sunday piece about Giuliani in March, it became the buzz of the media world. “I know pornography when I see it,” New York *Newsday* editor Don Forst told me.

The New York Post—no slouch when it comes to playing favorites at City Hall—was having a field day with headlines like ZUCK SHOULD BE \$TUCK and its “Coliseum Countdown” box ticking off the “Days Until Zuckerman Must Pay Up.” Even conservative *Post* society columnist Taki joined the fray by referring to the developer as “Mort ‘A deal is not a deal’ Zuckerman.”

In March, Zuckerman made yet another, much smaller offer (\$100 million this time) to build a still-smaller office tower on half the Coliseum site, with the Giuliani administration kicking in \$20 million of that price plus an \$11 million sales-tax waiver to bring Zuckerman’s prospective cost down to \$67 million.

### WILL MORT MAKE MONEY WITHOUT BREAKING GROUND?

For years, the word among those involved in the deal has been that Zuckerman made money without even starting construction. Mort says he has invoices for every cent of the \$111 million he has spent. Even if he’s (temporarily) \$11- to \$20 million in the hole, it’s a rather remarkable feat given that he has kept control of a hugely valuable parcel through a commercial-real-estate depression.

#### INCOMING

\$95 million or \$100 million

Depending on whom you believe—Mort (\$95 million) or a source close to the project (\$100 million)—Zuckerman received a huge chunk of money from Salomon after it pulled out of the deal.

#### OUTGOING

\$111 million

\$63 million Zuckerman claims he spent that from the time he signed the deal with the city in 1985 until the time Salomon pulled out of the deal in 1987. (Among the costs were \$26 million for architecture and engineering, \$9 million of it to Moshe Safdie; \$27 million for construction; \$3-million for legal fees; \$153,766 for travel and entertainment; and \$12,370 for meals.)

\$48 million He says he has spent that since then, including \$6 million to Skidmore, Owings & Merrill.



In April, Deputy Mayor John Dyson told *Newsday* that the city was also prepared to give the MTA \$50 million if the MTA would play along and complete the sale to Zuckerman. All hell broke loose. Giuliani immediately disavowed the plan. Two days later, the *New York Times* accused Dyson of sounding "more like an agent for stormer Zuckerman... than a public servant." City Councilwoman Ronnie Eldridge said, "It sounds like bribery to me."

Then the Giuliani administration—against the wishes of the MTA—spent \$20,000 for an outside appraisal of the Coliseum site. The appraisal said the por-

Zuckerman stopped and shook his head. "Now you're talking—please—I mean, Jesus. He tried to balance his goddamned budget three years in a row off this goddamned thing; that's what he was going for."

*What about the criticism that Koch shouldn't have given you all of Salomon's \$39.8-million default payment?*

"What Koch seems to have forgotten is that we weren't going to go forth unless they put up enough money to cover as much of this as they fi-

How much is it off?

"By several million dollars."

How many million?

"I'm sitting out in the country," he said from Easthampton. "I don't have it. But there has been no gain in this transaction. We will lose millions of dollars." The fol-

## helping him out on his Coliseum problems.

tion of the site that Zuckerman was now negotiating to buy for \$100 million was now worth only \$57.5 million. Peter Stangl said his experts told them it was worth twice that.

Although the other New York papers and local politicians are pointing fingers at Giuliani, those who have sat across the table from Zuckerman over the past nine years say all three city administrations share blame. "Three mayors have played softball to Mort's hardball," said one man once intimately involved in the negotiations. "All of them have allowed this guy to make the public sector look like total fools."

**T**HAT IS HARDLY THE WAY MORT Zuckerman sees it. For an hour and a half one recent afternoon, Zuckerman sat in his thirty-seventh-floor Boston Properties office at 53rd and Lexington, the one office tower that he has built in New York City, and engaged in an extensive conversation about the controversy.

People tell me you were a much tougher negotiator than Ed Koch, I said.

"If you were in those negotiations, you would not have had any feeling that we were settling all these demands," he said. "After Salomon pulled out, the city was dying for us to continue the development."

Koch wanted the purchase-price money in his budget.

"He wanted it in his budget," he said. His voice rose angrily. "He put all the pressure. Ed Koch, who now writes a column in the *Post* and says, 'Oh my, mea culpa,' he was the guy who beat my goddamned head in. He said, 'You gotta develop it; you're a major developer in New York, you'll never work in this city again if you don't do this. . . .'"

nally did put up. We had a huge argument about this. So I find it just so ironical that they go around talking as if we made \$100 million. It's just an outrage, and they know it's an outrage."

People have been saying that for years, that you made money on a project without ever breaking ground.

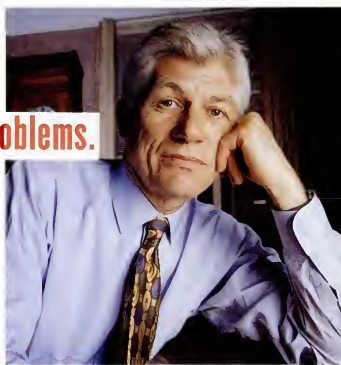
"I know that's the word around town. We have well over \$110 million in costs. So it was a huge problem for us, and the notion that we made money on it is one of the most galling things. The MTA asked us about this, and we took out our boxes of bills and we said, 'Go look at them,' but they never did." (The MTA confirms this.)

Salomon wrote off \$100 million. How much of that did you get?

"That I don't know. We got \$54 million—that includes the \$39 million [from the city]."

The next day, I got confirmation from an impeccable source that Salomon in fact paid Zuckerman \$100 million, including the \$39.8 million from the letter of credit. In a telephone interview the following weekend, I asked Zuckerman about it.

"That is the wrong number."



Call waiting: MTA chairman Peter Stangl.

lowing Monday he called to say Salomon gave him \$95 million.

"According to our accountants," he said, "the money which Salomon transferred for payments of bills prior to their departure from the project—including approximately \$53.7 million that was paid at the time of their departure to settle unpaid bills and claims for the building—amounts to \$95,383,067." In addition, Salomon independently spent millions on their own architects, space planners, and consultants.

So if the project goes ahead and you don't have to pay the \$33.8-million letter of credit, you will have spent, net, less than \$16 million.

"What you also have to take into account is the time and money and energy we could have devoted to other projects."

In his office, we turned to the Dinkins-Giuliani fight. I asked him about the widespread belief that once Dinkins came into office, Zuckerman managed to keep him from calling the letter of credit by letting the mayor or think he would build a *Daily News* printing plant in the city.

"Quite the opposite.



Koch caved in to Zuckerman on the deal because he frantically needed the city's hypothetical share of the Coliseum site's purchase price to give the appearance his budget was balanced.



Dinkins kept the negotiations alive in hopes of persuading Zuckerman to put a new *Daily News* printing plant in the city. Even though the plant went to New Jersey, Dinkins still played ball.



Giuliani, endorsed by the *Daily News*, was criticized when his administration proposed helping Mort with \$50 million in city money. The proposal was withdrawn.



**SETTING THE PERFECT AGAINST THE NOT-SO-GOOD:** Columbus Circle (left), where the Coliseum is located, bears some intriguing basic similarities to Paris's Place de la Bastille (right). But the Bastille is an inspired piece of well-crafted cityscape while Columbus Circle is a forbidding mess. One of the problems is that Columbus Circle is a badly engineered set of congested intersections, really only a potential circle. With the Coliseum site and the Gulf & Western tower both currently on the drawing boards, that could be fixed.

They were trying to hold the Coliseum project over our heads in order to put the printing plant in the Bronx. In fact, he was very blunt about it, and *believe me*, I wasn't the only person in those meetings. And I said, "That is the municipal equivalent of *Indecent Proposal*." I said, "I'm keeping them separate," and they were angered by it."

Besides, you got a great deal for the new plant in New Jersey.

"Well, yes, but the city and state of New York also were trying."

And the New York tax-incentive package?

"Well, no, it was not as good."

Then, after you put the printing plant in

What about the notion that Giuliani is paying you back for Daily News support?

"You know, it's almost impossible to prove a negative, so let me say this. I did not know Rudy Giuliani. I met him a couple of times; I was very impressed. I thought the city was being horribly mismanaged by the Dinkins administration."

There are those who argue that you shouldn't be doing business with the city when you are the publisher of the Daily News—that it is an inherent conflict of interest.

"Of course I shouldn't be doing both, and the New York Times shouldn't be allowed to do a building in the city. CBS did

told him. He was there. It's not about Giuliani's policies, it was about his management ability. That was the purpose of the piece. He happens to be a good manager, as I understand it. So I didn't think it was a puff piece or not a puff piece. I thought it was just a fair piece of reporting. Now I realize it goes against the ethics of journalism that it is actually a positive piece, especially when somebody is a Rudy Giuliani."

The Post is having a lot of fun with its "Number of Days Till Mort Must Pay" box.

"My reaction to the Post," Zuckerman replied, "is I enjoy them as a comic book."

## "I enjoy the New York Post as a comic book," he says.

New Jersey, everyone thinks you kept Dinkins at bay last year waiting for the Daily News endorsement.

"Bullshit, I kept Dinkins at bay. It's totally preposterous."

And now, of course, Giuliani is being criticized for giving you anything in return for support in the Daily News, including coming in with the new, lowball appraisal on the Coliseum site.

"Nonsense. This is what most professionals in the field would tell you the values are. That appraisal doesn't surprise me, because if you look at the other sales, such as the IBM Building, and you compute the land value out of that, you come out with even lower values [than \$57.5 million]. And the IBM Building is a first-rate building in a better location."

The MTA says its experts say the site is worth twice that.

"I don't know who their people are, but they don't know what they're talking about, if indeed they said it."

a building; ABC did a building; NBC, Rockefeller Center. You can't have in real life that kind of total separation."

But they are not separatists. . . .

"Ahhhh . . . that word. I'm going to stay out of public projects in the future."

Because of the ownership of the News or the Coliseum experience?

"Well, both of them, frankly."

What about the oft-cited CORTINES CAVES in headline, when the News was the only local paper to make the Giuliani-Cortines settlement look like a Giuliani victory?

"I had no idea that was the headline until I picked up the paper. I had nothing to do with it."

Then, in April, there was Jim Sleeper's piece. I have been told you personally arranged with the mayor to have Sleeper report the article.

"Oh, listen, if I could arrange for him to spend a week with the president, I would do that too."

What about people who say you should take your loss and pay the \$33.8 million, that you've had enough time—a decade—to build?

"I'm not saying that isn't a legitimate argument," Zuckerman concedes—sort of. "[But] I don't think it applies in public properties where almost any taxpayer can sue and hold up the project."

I'm sure you're concerned about taking a public-image hit on this.

"No, I'm not, I'm not. The story is not over yet."

When the story is over, how will it end? You said that as if you knew.

"No, I wish I did know. There are three possibilities: There will be some settlement or I'll win or lose in court. If it goes to court, whether I win or lose, I'll be out of the Coliseum thing."

Even if you win?

"I'll be out. You think I'll negotiate with the MTA again? I'm not a believer in masochism."



## Don't miss the lighting ceremony at Rockefeller Plaza.

Forget the tree. We're lighting the grill as America's greatest chefs prepare a sumptuous barbecue feast at The Great American Barbecue for the benefit of Citymeals-on-Wheels. They'll be joined by the best barbecue chefs in the country at the Ninth Annual American Chefs' Tribute to James Beard. Enjoy all you can eat and drink at this gourmet extravaganza taking

place at Rockefeller Plaza on Monday, June 6th from 7:30 to 10 pm. Then do si-do in a Texas Two-Step and Line Dance under the stars from 10 pm. For tickets: \$350 (\$300 tax deductible and payable by cash, check, American Express, Visa and Mastercard) or more information contact: Citymeals-On-Wheels Special Events at (212) 687-1290. Black Tie and Blue Jeans requested.



### The Great American Barbecue at Rockefeller Plaza, June 6, 1994

**Honorary Benefit Chair:** William F. Reilly; **Benefit Chairs:** Marshall S. Cogan, Va. Maughan, Adriana Mnuchin, Betsy Rathe.

**The Great American Chefs:** \*Larry Forgione, *An American Place*, New York, NY; *The Beekman 1766 Tavern*, Rhinebeck, NY; Edna Lewis, *Harry's Farmers Market*, Roswell, GA; Mark Miller, *Red Sage*, Washington, DC; Alfred Portale, *Gotham Bar & Grill*, One Fifth Avenue, New York, NY; Wolfgang Puck, *Spago*, Los Angeles, CA and Las Vegas, NV; Stephan Pyles, *Star Canyon*, Dallas, TX; Seppi Renggli, *The SeaGrill*, American Festival Cafe, New York, NY; Anne Rosenzweig, *Arcaudia*, New York, NY; Jimmy Schmidt, *The Rattlesnake Club*, Detroit, MI; Jeremiah Tower, *Stars Restaurant*, San Francisco, CA; Alice Waters, *Cheer Pizzeria*, Berkeley, CA; \*Jonathan Waxman, *Ark Restaurants*, New York, NY. \*Tribute Founders

**The Great American Barbecue Chefs:** Maurice Bessinger, *Maurice's Piggie Park*, Columbia, SC; Hugh Bosley, Jr., *Moonlite Bar-B-Q Inn*, Owensboro, KY; Rich Davis, *K.C. Masterpiece BBQ & Grill Restaurants*, Kansas City, KS; Kansas City, MO and St. Louis, MO; Brad Johnson, *Gorgona*, Los Angeles, CA; Robert Pearson, *Stick to Your Ribs*, Long Island City, NY; Barry Pels, *Corby's Bar-B-Q*, Memphis, TN; Chris Schlesinger, *The Blue Room*, East Coast Grill, Juke & Earl's Dixie Barbecue, Cambridge, MA; Don Strange, *Don Strange of Texas, Inc.*, San Antonio, TX; Sylvia Woods, *Sylvia's*, New York, NY

**Host Chefs:** John Farnsworth, *The Mayflower Inn*, Washington, DC; Victor Broceaux, *Restaurant Associates*, New York, NY

**Host Restaurants:** *The American Festival Cafe, Savores, The SeaGrill, and Summer Garden*

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Zenigold

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Sky Vineyard, Napa, CA

Remond Winery, Plymouth, CA

Sommers Lake Vineyards, Aquatic, CA

Ridge Vineyards, Inc., Cupertino, CA

St. Francis Winery, Sonoma, CA

Cline Cellars, Sonoma, CA

Suds

Boston Beer Company, Boston, MA

The Brooklyn Brewery, Brooklyn, NY

Dock Street Brewing Co., Philadelphia, PA

FX Matt Brewery, Utah, NY

Mass Bay Brewing Co., Boston, MA

New England Brewing Co., New York, CT

New York Ciderworks

Herman J. Weitzer Vineyard, Inc.

Dundee, NY

Millbrook Vineyard, Millbrook, NY

Bell Cellars, Cuckoo, NY

Grassroots Vineyard, Cuckoo, NY

Long Winery, Penn., NY

San Pellegrino Sparkling

Natural Mineral Water

Grand Host

Co-sponsors

Restaurant Associates



Advertising by Pedone & Partners; Photography by Chris Collins.

**I**N AN ALREADY BALMY SUNDAY NIGHT, ROOM 1412 OF THE ROYALTON is a sweltering forest of MTV klieg lights. They are fired up in every corner and blocking the bathroom door, wrapped with smoking orange and blue gels. Evan Dando, frontman for the Lemonheads, is sitting on his bed playing with a cigarette lighter; Dean Martin's "On the Street Where You Live" is blaring at such a pitch that people in neighboring rooms have begun to complain. At the heart of it all, in a velvet armchair, sits the clothing designer Tommy Hilfner, who during the week rules a \$200-million empire of khaki and plaid. He lists a few of his own rock-music credentials before the cameras roll, telling Evan one story about Mick's place on Mus-tique and another about David Bowie. "So, Evan," he says, rounding on the new generation, "What's the movie you're going to shoot in England? Wait—don't tell me yet! Let's make the interview real!"

The two men are here to tape an installment of *The Tip*, a collaboration between Hilfner and Atlantic Records that, starting in late June, will air in five-to-ten-minute segments on MTV and VH-1. The idea is for Tommy to poke around the closets of celebrities and find out why they wear what they wear. Evan Dando will be the fourth—and arguably the coolest—interview Tommy has shot. Tort Amos, Tom Jones, and Stevie Nicks are already in the can.

Tommy's tanned features and beneficent smile make him a youthful 42. Tonight, to avoid looking formal, he has come dressed in pristine white sneakers and perfectly fitted Levi's; at the neck of his denim-collared Tommy shirt, the navy stripes of a Tommy-T rakishly peek out. Dando, meanwhile, is wearing ragged black tennis shoes and a purple tie-dyed shirt with the words EVIL DUNDO stuck to the front. His famous mane of brown hair has been hacked off.

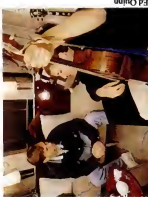
In this tiny room, a wondrous and terrible noise is heard by human ears for the first time ever—the combined shrieks of a smoke alarm and Ethel Merman, who has replaced Dean Martin on the stereo. Happily, though, Dino is still in Tommy's thoughts as he sails ahead with his anecdotes: "We were at Tom Jones's house in L.A. I said, 'So, Tom, how did you get this house?' It turns out he bought it from Dean Martin in '76! I asked him to play us something. And he said, 'Well, I'm not too good on the guitar, but I have some friends coming over at five.' So, at five, in walks *Pink Floyd*! Suddenly, they're playing 'Gimme Shelter'..."

Tommy leans forward and locks into a casual posture—legs apart to demonstrate ease, hands folded to show curiosity and sophistication. "Excuse me," he murmurs to Evan. "Dor-doe or Dan-doe?" Evan smiles at a make-believe camera on the ceiling: "Dan-doe." Tommy smiles, too.

We roll. Tommy's laid-back interrogation begins: "Why the 'Lemon-heads'?... How do you like touring?... Why'd you cut your hair?" Evan is ready for this last one. "I got drunk, and my friend had a shaver," he says. "It was like, 'I think I wanna shave my head!'"

"So you just did it," Tommy offers. "Good!" He can relate to this brand of rock-star unpredictability.

In the hours that follow, Tommy summons all the wiles of his craft to discover what makes Evan tick. "What makes you tick?" he asks. Evan is



Ed Quinn





stumped, and again finds no answer written on the ceiling.

"What makes me tick? I don't know."

"Well," Tommy says, "are you an artist or a businessman?"

"Neither."

GRANTED, IF TOMMY HILFINGER IS NOT A GIFTED INTERVIEWER (SAY, A DICK CAVETT), no one expects him to be. Considering his current workload, he shouldn't be here at all. At his West 39th Street office in the days following the Dando shoot—seated beneath Bavarian crests, sketches of yachts, and faded American flags—he will attend to an array of far more vital concerns. Among them: a new fragrance he's releasing with Estée Lauder; his first line of men's tailored clothing; his first foray into women's fashion. There is a Times Square billboard to approve, outerwear to select, ad campaigns to peruse. There are nautical-flag-embellized underpants to think about.

When the marketing entity known as "Tommy Hilfinger" first appeared in 1986, Tommy was touted as the next legendary all-American designer—Ralph, Perry, and Calvin rolled into one affordable price point. In certain fashion precincts, though, it was ungenerously assumed that by 1994, he would be long gone. Tommy himself never thought such a thought, even for one second. "I'm not at all surprised at the fact that I've been extremely successful," he says. "Honestly, I always thought it would happen more quickly than it did."

Back in Room 1412, the interviewing proceeds cordially, for the most part, even though it's been clear from the start that Tommy and Evan are polar opposites: Evan, despite his reputation as a pretty boy and a fool, likes a good ironic riff. He's at his best claiming that all he really wants is to "take a walk in the woods with Lionel Richie." But irony is simply not a stripe in Tommy's fabric. He needs to know *why* Evan reveres Lionel, *which* Lionel song Evan likes best, *why* Evan wants to have a white baby-grand piano just like Lionel's.

Inevitably, Tommy asks Evan Dando to explain his evil DUNO shirt. "Is that the name of a band?" he inquires. "Or is that *your* new name?" Evan responds that it is the latter, but Tommy insists on cracking the Enigma Code for himself: "Well, it's your initials. It's E... I think it works!" The interview becomes a sort of verbal Escher—two men gently condescending to each other.

There is a lull in the action. Though he has no special reason to do so, Evan picks up a guitar and quietly strums a tune for Tommy, a rather beautiful song he already tapped three hours earlier for this episode of *The Tip*. Tommy, like anyone who is being serenaded from 30 inches away, smiles gallantly and a little uncomfortably, but manages a few rhythmic moves on the couch. For a moment, Tommy and Evan are unified in song. The whitest and blackest sneakers in all of Manhattan are tapping as one. Memories, as Dean Martin knows, are made of this.

# Tommy, Can You Dress Me?


In pursuit of TV fame, khaki king Tommy Hilfinger rummages through famous closets



PHOTOGRAPHED BY JESSE FROHMAN  
FOR NEW YORK

THE FIFTH AVENUE  
EASTER PARADE,  
CIRCA 1875.





IT'S 1871. A WAR PROFITEER AND SLAVE TRADER—  
SUPPOSEDLY DEAD AND BURIED—SEEMS VERY MUCH ALIVE.  
HIS ESTRANGED SON GOES LOOKING FOR HIM...  
AND DISAPPEARS INTO MURKY PRE-MODERN MANHATTAN

**P**EOPLE WOULDN'T TAKE WHAT MARTIN Pemberton said as literal truth, he was much too melodramatic or too tormented to speak plainly. Women were attracted to him for this—they imagined him as something of a poet, though he was if anything a critic, a critic of his life and times. So when he went around muttering that his father was still alive, those of us who heard

# The WATER WORKS

AN EXCERPT FROM THE NEW  
E. L. DOCTOROW NOVEL



FIFTH AVENUE IN THE LATE 1800S.

him and remembered his father, felt he was speaking of the persistence of evil in general.

In those days the *Telegram* relied heavily on freelancers. I always had my eye out for a good freelance and I kept a clutch of them on call. Martin Pemberton was the best of the lot, though I would never tell him that. I treated him as I treated them all. I was derisive because it was expected of me, I was funny so that I could be quoted in the saloons, and I was reasonably fair because that is the way I am . . . but I was also interested in the language and wanted all of them to write it for my approval . . . which, if it came at all, came barbed.

Of course, none of this was particularly effective with Martin Pemberton. He was a moody, distracted young fellow, and it was clear his own mind was more company to him than people were. He had light gray eyes which spasmodically widened from the slightest stimulus. His eyebrows would arch and then contract to a frown, and he would seem for a moment to be looking not at the world but into it. He suffered an intensity of awareness—seeming to live at some level so beyond you that you felt your own self fading in his presence, you felt your hollowness or fraudulence as a person. Most freelancers are nervous craven creatures, it is such a tenuous living after all, but this one was prideful, he knew how well he wrote, and never deferred to my opinion. That alone would have set him apart.

He was slight, with a well-boned, clean-shaven face and pale thinning hair. He strode about the city with a stiff-legged gait, like a man much taller. He would walk down Broadway with his Union greatcoat open, flowing behind him like a cape. Martin was of that postwar generation for whom the materials of the war were ironic objects of art or fashion. He and his friends made little social enclaves of irony. He once told me the war had not been between the Union and the Reds but between two confederate states, and so a confederacy had to win. I am a man who will never be able to think of anyone but Abe Lincoln as president, so you can imagine how a remark like that stood with me. But I was intrigued by the

worldview behind it. I was not myself exactly complacent about our modern industrial civilization.

Martin's best friend was an artist, a big, fleshy fellow named Harry Wheelwright. When not importuning dowagers for portrait commissions, Wheelwright drew mutilated veterans he picked up off the street . . . with pointed attention to their disfigurement. I thought his drawings were the equivalent of Martin's tactless but informed reviews and cultural critiques. As for me, my newsman's cilia were up and waving. The soul of the city was always my subject, and it was a roiling soul, twisting and turning over on itself, forming and re-forming, gathering into itself and opening out again like blown cloud. These young men were a wary generation, without illusions . . . revolutionaries of a sort . . . though perhaps too vulnerable ever to accomplish anything. Martin's defiant subjection to his own life and times was manifest . . . but you didn't know how long he could go on with it.

I did not usually care to know anything about the background of a freelance. But in this case I couldn't help knowing. Martin had come from wealth. His father was the late, notorious Augustus Pemberton, who had done enough to shame and mortify their line for generations to come, having made a fortune in the war supplying the Army of the North with boots that fell apart, blankets that dissolved in rain, tents that tore at the grommets, and uniform cloth that bled dye. Our name for this was "shoddy," used as a noun. But shoddy wasn't the worst of old Pemberton's sins. He had made an even bigger fortune running slaves. You would think the slave trade was exclusive to the southern ports, but Augustus ran it from New York—even after the war had begun, as late as 'sixty-two. He had some Portuguese as partners, the Portuguese being specialists in the trade. They sailed ships to Africa right here from Fulton Street, and sailed them back across the ocean to Cuba, where the cargo was sold to the sugar plantations. The ships were scuttled because the stench could not be got rid of. But the profits were so enor-



**“TELL ME WHAT HAPPENED, PEMBERTON. DID YOU RUN INTO A TRAIN? OR SHOULDN'T I ASK?” THIS WAS MET WITH SILENCE. THEN MARTIN PEMBERTON IN HIS REEDY VOICE SAID: “HE’S ALIVE.” “WHO IS ALIVE?” “MY FATHER, AUGUSTUS PEMBERTON. HE IS ALIVE.”**

mous they could buy another ship. And another after that.

So that was Martin's father. You can understand why a son would choose, like a penance, the deprived life of a freelance. Martin had known everything the old man had done and at a still young age had arranged to be disinherited.

Now, to run slavers out of New York, Augustus Pemberton had to have the port wardens in his pocket. A slaver's below-decks were carpentered to pack in as many human beings as possible, there was no headroom—nobody could board a slaver and not know what she was. So it was hardly a surprise that when Augustus Pemberton died after a long illness, in 1870, and was buried from St. James Episcopal, on Laight Street, the city's leading dignitaries showed up at the funeral, led by Boss Tweed himself, along with members of the Ring—the comptroller, the mayor—several judges, dozens of Wall Street thieves . . . and that he was honored with major obituaries in every daily paper, including the *Telegram*. O my Manhattan! The great stone steles of the bridge to Brooklyn were rising on both shores of the river. Lighters, packets, and freighters sailed into port every hour of the day. The wharves groaned under the crates and barrels and bales of the world's goods. Standing on any corner I could swear I heard the telegraphy singing through the wires. Toward the end of the trading day on the Exchange the sound of the ticker tapes filled the air like crickets at twilight. We were in the post-war. Where you'll find mankind not shackled in history is Heaven, eventless Heaven.

**I** DON'T MAKE ANY CLAIMS FOR MYSELF AS A SEER OF THE future, but I remember what I sensed years before, when President Lincoln died. You will just have to trust that this, like everything I tell you, has a bearing on the story. They marched his catafalque up Broadway to the railroad depot and for weeks afterward remnants and tatters of the funeral muslin flapped from the windows along the parade route. Black dye stained the building fronts and blotted the awnings of the shops and restaurants. The city was unnaturally still. We weren't ourselves. The veterans who stood in front of A. T. Stewart's department store saw coins rain into their tin cups.

But I knew my city, and I waited for what had to come. After all, there were no soft voices. All speech was shouted, words flew like shot from our double-cylinder printing presses. I'd covered the riots when the price of flour went from seven to twenty dollars a barrel. I followed the armed bands of killers who fought with the army in the streets and torched the Colored Orphan Asylum after conscription was ordered. I'd seen gang riots and police riots and was there on Eighth Avenue when the Hibernians attacked the Orangemen on parade. I'm all for democracy but I'll tell you that I've lived through times in this town that have made me long for the stultifying peace of kings . . . the equanimity that comes of bowing and scraping in the dazzling light of regal authority.

So I knew some regnant purpose was enshrined in Mr. Lincoln's death, but what was it? Some soulless social resolve had to work itself out of his grave and rise again. But I didn't anticipate . . . it would

come through my young freelance, with his Union greatcoat lying on his shoulders heavy as sod, who stood in my office one rainy, wet afternoon and waited while I read his copy. I don't know why it always seemed to be raining when Martin came around. But this day . . . this day he was a mess. Trousers legs muddled and torn, the gaunt face all scraped and bruised. The ink on his copy had run, and the pages were blotted with mud and a palm print of something that looked like blood lay across the top page. But it was another contemptuous review, brilliantly written, and too good for readers of the *Telegram*.

“Some poor devil took a year of his life to write this book,” I said.

“And I gave up a day of my life to read it.”

“We should say that in a sidebar. The intelligentsia of this great city will be grateful to you for saving it from another Pierce Graham novel.”

“There is no intelligentsia in this city,” said Martin Pemberton. “There are only ministers and newspaper publishers.”

He came behind my desk to stare out the window. My office looked over Printing House Square. The rain streamed down the pane so that everything out there, the schools of black umbrellas, the horsecars, the plodding stages, seemed to be moving underwater. “If you want a favorable notice, why don't you give me something decent to read,” Martin said. “Give me something for the lead essay. I'll show my appreciation.”

“I can't believe that. The grandeur of your opinions stands in inverse ratio to the state of your wardrobe. Tell me what happened, Pemberton. Did you run into a train? Or shouldn't I ask?”

This was met with silence. Then Martin Pemberton in his reedy voice said: “He's alive.”

“Who is alive?”

“My father, Augustus Pemberton. He is alive. He lives.”

I pluck this scene from the stream of critical moments that made up the newspaper day. A second later, a cashier's voucher in his hand, Martin Pemberton was gone, his copy was on the dumbwaiter to the compositors' room, and I was looking to lock up the issue. I don't fault myself. It was an oblique answer to my question . . . as if whatever had happened was meaningful only as it evoked a moral judgment from him. I interpreted what he had said as metaphor, a poetic way of characterizing the wretched city that neither of us loved, but neither of us could leave.

#### A 9-YEAR-OLD NEWSBOY.



**T**HIS WOULD HAVE BEEN sometime in April of 1871. I saw Martin Pemberton only once after that, and then he was gone. Before he disappeared he informed at least two other people—Emily Tisdale, and Charles Grimshaw, the rector of St. James, who had eulogized the old man—that Augustus Pemberton was still alive. I did not know this at the time, of course. Miss Tisdale was Martin's fiancée, though I found it hard to believe he'd give up his wild storms of soul for the haven of marriage. In this I was not far wrong: apparently he and Miss Tisdale were having a difficult time and their engage-

# BOSS TWEED BOUGHT THE DRINKS AND PAID FOR THE DINNERS. BUT IN THE ODD MOMENT WHEN THERE WAS NO HAND TO SHAKE OR TOAST TO GIVE, THE EYE WENT DEAD AND YOU SAW THE SOUL OF A SAVAGE.

ment, if that's what it was, was very much in question.

To a certain extent both she and Dr. Grimshaw assumed, as I did, that Martin could not have meant the statement to be taken literally. Miss Tisdale was so used to his dramatics that she merely added this startling example to her accumulated fears for their relationship. Grimshaw, taking it a step further, thought Martin's mind was at risk. I reasoned, by contrast, that Augustus Pemberton had been nothing if not a representative man. If you can imagine what life was like in our city... The Augustus Pembertons among us were sustained by a culture.

We are in the realm of public life now—the cheapest commonest realm, the realm of newsprint. My realm.

I remind you William Marcy Tweed ran the city as no one had before him. He was the messiah of the ward politicians, the fulfillment of everything about democracy they believed in. He had his own judges in the state courts, his own mayor, Oakley Hall, in City Hall, and even his own governor, John Hoffman, in Albany. He had a lawyer named Sweeny as city chamberlain to watch over the judges, and he had Slippery Dick Connolly to handle the books as comptroller. This was his Ring. Beyond that maybe ten thousand people depended on Tweed's largesse. He gave jobs to the immigrants and they stuffed the ballot boxes for him.

Tweed held directorships in banks, he owned pieces of gasworks and of omnibuses and street-rail companies, he owned the presses that did the city's printing, he owned the quarry that supplied marble for her public buildings.

Everyone doing business with the city—every contractor, carpenter, and chimney sweep, every supplier, every manufacturer—paid from fifteen to fifty percent of the cost of his service back to the Ring. Everyone who wanted a job, from the school janitor to the police commissioner, had to pay a fee up front and then forever kick back a percentage of his salary to Boss Tweed.

I know what people of this generation think. You have your motorcars, your telephones, your electric lights... and you look back on Boss Tweed with affection, as a wonderful fraud, a legendary scoundrel of old New York. But what he accomplished was murderous in the very modern sense of the term. Manifestly murderous. Can you understand his enormous power, the fear he inspired? Can you imagine what it is like to live in a city of thieves, raucous in its dissembling, a city falling into ruin, a society in name only? What could Martin Pemberton have thought, as a boy, learning bit by bit the origins of his father's wealth, except that he had been sired from the urban grid? When he went around saying his father, Augustus, was still alive, he meant it. He meant he had seen him riding in a city stage up Broadway. In misunderstanding him, I found the greater truth, though I would not realize it until everything was over and done. It was one of those intuitive moments of revelation that suspend themselves in our minds until we come around to them by the ordinary means of knowing.

All this is by way of digression, I suppose. But it is important for you to know who is telling the story. I spent my life in the newspaper business, which makes the collective story of all of us. I knew

Boss Tweed personally, I'd watched him for years. I fired more than one reporter whom he'd bribed. Those he couldn't bribe, he bullied. Everyone knew what he was up to and nobody could touch him. He would come into a restaurant with his entourage and you could literally feel his force... like a compression of air. He was a big ruddy son of a bitch, he ran about three hundred pounds. Bald and red-bearded, with a charming twinkle in his blue eyes. He bought the drinks and paid for the dinners. But in the odd moment when there was no hand to shake or toast to give, the eye went dead and you saw the soul of a savage.

You may think you are living in modern times, here and now, but that is the necessary illusion of every age. We did not conduct ourselves as if we were preparatory to your time. There was nothing quaint or colorful about us. I assure you, New York after the war was more creative, more deadly, more of a genius society than it is now. Our rotary presses put fifteen, twenty thousand newspapers on the street for a penny or two. Enormous steam engines powered the mills and factories. Gas lamps lit the streets at night. We were three quarters of a century into the Industrial Revolution.

As a people we practiced excess. Excess in everything—pleasure, gaudy display, endless toil, and death. Vagrant children slept in the alleys. Ragpicking was a profession. A conspicuously self-satisfied class of new wealth and weak intellect was all aglitter in a setting of mass misery. Out on the edges of town, along the North

River or in Washington Heights or on the East River islands, behind stone walls and high hedges, were our institutions of charity, our orphanages, insane asylums, poorhouses, schools for the deaf and dumb, and mission homes for magdalen. They made a sort of Ring-strasse for our venerable civilization.

The War of Secession made us rich. When it was over there was nothing to stop progress—no classical ruins of ideas, no superstitions to retard civil republican ardor. Not so much had to be destroyed or overturned as in the European cultures of Roman towns and medieval guilds. A few Dutch farms were razed, villages melded into towns, towns burned into precincts, and all at once block and tackle were raising the marble and granite mansions of Fifth Avenue....

For years our tallest buildings were the fire towers. We had fires all the time, we burned as a matter of habit. The fire wardens telegraphed their sightings and the volunteers came at a gallop. When the sun was out, everything was blue, the light of our days was a blue suspension. At night the flaming stacks of the foundries along the river cast torchlight like seed over the old wharves and packing sheds. Cinderous locomotives rode right down the streets. Coal stoked the steamships and the ferries. The cookstoves in our homes burned coal, and on a winter morning without wind, black plumes rose from the chimneys like shimmering citizens of a necropolis.

Naturally it was the old city that tended to go up, the old saloons, the hovels, the stables, beer gardens, and halls of oratory. The old life, the past. So it was a pungent air we breathed—we rose in the morning and threw open the shutters, inhaled our draft of the sulfurous stuff, and our blood was roused to churning ambi-



A HANSON CAB IN CENTRAL PARK IN 1880.



LIFE ON THE LOWER EAST SIDE AROUND 1870.

tion. Almost a million people called New York home, everyone securing his needs in a state of cheerful degeneracy. Nowhere else in the world was there such an acceleration of energies. A mansion would appear in a field. The next day it stood on a city street with horse and carriage riding by.

**I**KNEW CHARLES GRIMSHAW, AND TO BE FAIR TO HIM, HE was one of the abolitionist pastors in the 1850s of our copperhead city, and saw a chunk of his congregation fall away because of that. But he was in his prime then, and though never the orator and moral eminence of our more renowned preachers, he had the respect of his peers and the cozy devotion of his well-to-do parishioners. By the time of Augustus Pemberton's death, the rector and his church had both seen better days. The well-to-do had rushed northward, to the wider streets and sunnier neighborhoods north of Thirty-fourth Street—and then past the Forty-second Street reservoir. Commercial buildings replaced the homes, and where once St. James had towered over the city, it now stood in shadow half the day. Its solemn brownstone dignity had become quaint, its little parish graveyard, with its worn stones leaning just a little farther askant in their inch-by-inch topple through the ages. . . . So the Augustan funeral was a remembrance of its glory, and for an hour or two St. James was restored to fashionable High Churchiness. It is not hard to understand why the pastor's eulogy was excessive.

Grimshaw had received me, readily enough, the evening of the same day I'd sent a note to him. This was in June. We sat in his study. I waited patiently through his small talk. When it was done, and he had got back in his chair and was quiet, I brought up Martin's name. I said nothing about my fears for him . . . only that he had one day said to me his father was still alive.

"Yes," Grimshaw said, "that seems to be a worry of his."

"You are disapproving."

"Let me just say this: Martin Pemberton is one of those troubled souls yet to look up and see his Savior awaiting him with open arms."

"When did you see Martin?"

"He banged on the rectory door one night."

"This would have been—?"

"During those heavy rains. In April. He was the last person I would expect to see in the rectory. He didn't wait to be announced but pushed past my housekeeper. His appearance was . . . derelict, God help us all. A filthy coat worn over his shoulders, his suit muddled and torn. Half his face covered with an ugly bruise. Yet he sat himself in the chair you are sitting in and offered no explanation, but regarded me from under his brow as if he was a general of the armies and I was . . . something his soldiers had taken in battle. He said: 'I have seen something that I will describe to you, Dr. Grimshaw, and then I will ask you what I need to know, and then you will think I've lost my wits, I promise you.' That's what he said. Well, when he'd barged in, I was reading a monograph on the subject of certain Sumerian cuneiforms, recently deciphered, which give an account of the same Flood described in Genesis. . . . I needn't tell you—it was something of a wrench from the Sumerian."

Here the doctor shot me a glance suggesting that as a newspaperman I would not let something that good go by. I obliged, saying I hadn't known he was a biblical scholar.

"Oh, heavens," he said with a self-deprecating smile to himself, "not in any sense of the term. But I do maintain a correspondence with those who are. The scholarship now, particularly from Europe, as to Scripture and the life of our Lord is quite exciting. This Sumerian text is significant. If you think your readers might want to know a little about it, I'd consider it no trouble at all—"

"What had he seen?"



**H**E STAGGERS TO THE SIDEWALK, HIS NOSE BLEEDING, HIS HANDS LACERATED, HIS CLOTHES SOAKED AND TORN, AND IS AWARE OF NONE OF THIS AS HE LOOKS NORTHWARD THROUGH THE RAIN TO THE VANISHING WHITE STAGE AND WHISPERS "FATHER! FATHER!"

"Seen?"

"Martin. He told you he had seen something."

It was another wrench from the Sumerian. The Reverend cleared his throat and composed himself. "Yes. You know, I have learned over the years . . . about souls in need of pastoring . . . how they often bristle, or present a superior attitude. This was the case with Martin, of course. He could not bear to ask something of me without excoriating me first. What was it he said? 'I affiliate you with death, Reverend, not merely because you're the family eulogist, but because you're the priest of a death cult.' Can you imagine? 'Your Jesus is all death and dying, though you attribute to him everlasting life. Every communion partakes primevally of his death, and the presiding image of him, even right there dangling down your vest, is his painful, agonized, endless death. So I come to the right place. . . . Tell me, is it true that the Romans themselves later banned crucifixion some years *anno domini*, because it was so cruel as to create legends?'"

"Well, this may surprise you, but such a Christology is not unknown to me. Faith hears it all, Mr. McIlvaine, faith is unshocked by such challenges, true faith is surprisingly intimate with the foulest of conceits. . . . Besides, you don't come under a roof of God's to blaspheme unless your state of mind is tenuous. I think I was ready to concede he'd lost his wits without having to hear the question he would put to me."

"Well," he says after a long pause of staring at the floor, "so be it. I am sorry I've offended you. My mind races. I suppose I'd rather speak of anything except . . . the thing that has brought me here."

"What is that, Martin?"

"He leaned forward and peered into my eyes and said in a tone of voice I could not determine to be either serious or joking: 'Reverend, will you swear my father is dead?'"

"What?" I said. I didn't know what he meant. I was terribly alarmed. I did not like the looks of him or the sound of him."

"It is simple enough. We are either alive or dead, one or the other. I ask you to classify my father.' When I continued to gaze at him, not knowing what to say, he raised his hands in exasperation. 'Oh God, for some light in this brain—do you understand the English language, Doctor? Answer me! Has my father, Augustus Pemberton, died? Is this something you will swear by your God to have happened?'"

"My dear young man, this is not seemly. I was your father's friend and I was his pastor. I gave him extreme unction and beseeched our Lord Jesus Christ in his mercy to receive him."

"Yes, but is he dead? I know I did not see him dead!"

"This is an unusual consolation you seem to require. Perhaps you recall the obsequies . . ."

"They have no standing in this court. Your sworn testimony, Dr. Grimshaw!"

"I told him, feeling that I was talking to a madman, that, alas, it was so. His father was deceased. He gave a deep sigh. 'Fine. That wasn't too hard, was it? Now that you have said so, I'll tell you something has happened and you will say what you will have to say and we will think no more of the matter. And I'll be able to sleep.'"

"He strode back and forth across the room and told his tale. . . . It was extraordinary. Back and forth he went, talking as much to himself as to me. Describing it all in the most vivid terms, the most vivid terms, so that it was as if I was there, with him. . . . That very morning, before the rain, he was walking down Broadway, en route to Printing House Square. Of

course—to the *Telegram*. To you! He had in his pocket a book notice he had written. Is Martin a good writer, does he write as well as he speaks?"

"He may be the best I have," I said truthfully.

"Well, that is something. At least I can say of him that he lives by his wits. He has never regretted his act, insofar as it cost him the considerable inheritance that was his. He has taken responsibility."

"You would think that a man who all his life had delivered sermons would have learned a thing or two about sticking to the point. Well then, as he said, and as I will tell you now . . . that morning, under a sky massing for rain, my freelance was coming to see me with his

latest review in his pocket. He was headed down Broadway. Broadway, as the main route for commerce, was, as usual, chaotic. Drivers snapping their reins and teams shying with that rhythmless gait given to horses when there is no open space ahead of them. A discordant ground music of hooves clapping on cobblestone. The cries of reinsmen, the gongs of the horse-cars, and the hum of their flanges on the tracks. The rattling wheels and drumming boards of innumerable carriages, stages, wagons, and drays.

At the intersection of Broadway and Prince streets, coming along in the far, or uptown, lane of traffic, was a white city stage with the customary scenic landscape painted on its doors. Stages, omnibuses, were the commonest of vehicles. But in the darkening street this one seemed to glow with a strange radiance. He stood stock-still as it went by. The passengers consisted solely of old men in black coats and top hats. Their heads nodded in unison as the vehicle stopped and started and stopped again in the impacted traffic.



SELLING PAPERS AT THE END OF THE CENTURY.



Everywhere else there was the characteristic New York impatience—shouts, curses. A policeman had to come into the street to untangle the vehicles. Yet the old men sat in a state of stoic introspection, uniformly indifferent to their rate of progress, or the noise, or indeed the city through which they traveled.

I AM TRYING HERE TO RENDER THIS ACCOUNT IN PEMBERTON'S immediate state of sensation. You understand this is filtered through the brain of Dr. Grimshaw and after many years in my own mind. . . . Martin is almost knocked over in the pedestrian traffic. People pool at the crossing and then spill into the street. He holds on to the lamppost. At this moment a flash of lightning in the sky is reflected in the large windows of a cast-iron storefront directly across the avenue. There follows a clap of thunder. Horses rear, everyone runs for shelter as the first large raindrops fall. He hears the urgent flap of the pigeons rising in circles over the rooftops. A newsboy cries out the headlines. A tin cup is held under his face by a maimed veteran of the Army of the North dressed in the filthy remnants of a uniform.

Walking quickly, Martin crosses the street and begins to follow the stage. He asks himself what it is about the old men in black that draws him away from his business. He catches another glimpse of them sitting in the darkened coach. Rain pours off the brim of his hat. He sees as through a curtain: It is not so much that they are old, he decides, it is more that they're ill. They have the peaked, shrunken, sickly look of his father in his last illness. Yes, that's what is so familiar! They are old men, or ill enough to look old, and eerily unmindful of the world. They might be a funeral party, except there are no black plumes on the coach. He has the strange impression that if they are in mourning, it is for themselves.

The light is gone and the rain pours. It becomes more difficult

to see in the windows. He is reluctant to run up alongside, which he could easily do, but he hangs back because he's afraid that they would see him . . . even though he is convinced that these strange passengers do not see—that they could look out at him and stare right through him, unseeing.

Where Broadway bends at Tenth Street, in front of Grace Church, the traffic thins out, and the omnibus of old men gathers speed. Martin is now running to keep up. The horses break into a trot. He knows that at Dead Man's Curve, and Union Square with its widening lanes, the race will be lost. He dashes into the street and grabs the handles at the rear door and swings himself up the foot ladder. His hat flies off. The sky glows green. The rain pours. Union Square goes by in a blur—the equestrian statue, some trees, a cluster of people leaning into the storm. Reluctantly, fearfully, with breath held, he peers into the rear window of the stage . . . and sees in this ghostly rolling wagon of old men . . . the back of one with the familiar hunch of his father's shoulders . . . and the wizened Augustan neck with its familiar wen, the smooth white egglike structure that from Martin's infancy had always alarmed him.

A moment later he is on his knees in the street, the horses having suddenly been reined and just as abruptly whipped forward again, as if the driver up on the box had deliberately intended to shake him loose. He hears someone shouting and manages to struggle to his feet just in time to avoid a trampling. He staggers to the sidewalk, his nose bleeding, his hands lacerated, his clothes soaked and torn, and is aware of none of this as he looks northward through the rain to the vanishing white stage and whispers "Father! Father!" with all the destroyed love he has ever felt reanimated in an instant of total credulity.

"Father! Father!" Dr. Grimshaw cried out in his weak tenor. He had been made quite breathless by his account. ■



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## Cover Story

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## SHOOTING BLANKS

“. . . *Maverick*'s debonair tone slips badly. *Little Buddha* is a work of no dramatic interest. *Beverly Hills Cop III* is dreadful. . . ”



**MINOR PLEASURES OF CYNICISM:** Mel Gibson, James Garner, and Jodie Foster in *Maverick*.

AT THE BEGINNING OF *Maverick*, MEL GIBSON rides into a cruddy little western town at the edge of a lake, brushes against a south-of-the-border thug in a big hat, and says, "I smell trouble—and refried beans."

So many movies have fizzled this year that we're more than ready for a smartypants entertainment that stays a step or two ahead of us. Taking the old James Garner role, Gibson, running around bare-chested, is lithe and powerful, a far more physical performer than the hyper-relaxed Garner, who preferred acting with his voice and smile. A cardsharp and wit, a daredevil clown and acrobat, this *Maverick* can beat you in a dozen ways. The movie itself is full of tricks. Screenwriter William Goldman redoes the old TV series, but faster and smarter, and director Richard Donner, unable to race cars and smash windows this time, as he did in his appalling *Lethal Weapon* series, has to invent. His way of inventing is to horse around, teasing everything and everybody, but at first the tone is friendly: Come along for the ride.

Gibson sits at a poker table with a bunch of hardbitten types, including a saloon hustler named Mrs. Bransford, played by Jodie Foster in a plunging neck-

line and mountains of golden ringlets. Foster smiles and simpers; she's in her proficient, workmanlike I-can-do-this-commercial-shit mode. As Annabelle Bransford, she's a sparkling little thing with sharply cut features, diamond teeth, and a stare like a laser beam. What a gal. But do we really want Jodie Foster proving that she's a sport? She's not the same kind of actor as Mel Gibson, who was made for movies like this one. Gibson does satirical macho: He shows off how modest he is. He's the flake who's really a superstud, and he can look silly because he has nothing to lose; dignity is not what he's upholding. But Jodie Foster is something else, a major actress with a talent for playing outsiders and losers who hold on to their will and integrity. In this movie, she gets the externals of a comic performance right, but then nothing happens. She can't, or won't, develop or expand the character. She's along for the ride, too.

*Maverick* offers the minor but distinct pleasures of cynicism; it's the bastard child of such slickly confident entertainments as *The Sting* and *Butch Cassidy and the Sundance Kid*. As he sits down to gamble, Mel Gibson is saying (in effect) to the others, "I'm hustling you—and even

though you know that, you can't stop me from taking your money." We're also in the know, but we can't stop Goldman and Donner from stinging us a few times as well. Nor do we want to. *Maverick* is a series of seductions, put-ons, and reversals; it pulls out rugs we didn't even know we were standing on. In this version of the Old West, no one has any honor, bravery is a joke, and people are out for themselves. All of which, of course, has little to do with the West or with Westerns, and everything to do with Hollywood.

Gibson and Foster pick up the old pro, James Garner himself—this time playing a rather dyspeptic lawman—and the three of them head east so that *Maverick* can join a high-stakes poker game. Along the way, Donner gives us a frivolous black-comedy joke: An ancient, wheezing stagecoach driver dies as the coach is racing along. And then comes the first mistake. Burying the old man, the three characters sing "Amazing Grace." A soaring chorus joins them, and the camera rises to photograph the majestic buttes of Arizona. But who are Goldman and Donner to evoke grace? There is a world without grace; that's why it's funny. The hymn and the heroic camera lift stick out like a Bach organ toccata at an Alice Cooper concert.

Suddenly the movie seems confused and too smart for its own good. A sequence with some Indians threatening a church community starts wittily, with Gibson and Graham Greene (as the chief) exchanging remarks in mysterious Indian talk, but then it turns disastrously sour. One minute Goldman and Donner have *Maverick* making ironic, "liberal" pro-Indian cracks; the next, the Indians are shown to be on the take, just like everybody else. Even the religious folk have got their hands out.

The movie's debonair tone slips badly. Comedy turns to nagging and schtick. The final poker game, onboard a paddle-wheel steamer, receives an interminable, pompous setup, with dozens of extras and James Coburn's tedious courtliness rolled out like a red carpet. Why not just stage the game in a small room? *Maverick* becomes ponderous, even grandiose, and by this time we begin to notice that the same joke has been played on us too many times. The filmmakers are so pleased with their own wit that they can't stop repeating themselves. In the



end, Hollywood cynicism may be indistinguishable from self-love.

**WHY HAS BERNARDO BERTOLUCCI MADE *Little Buddha*?** Stillness, detachment, and wisdom—the essence of Buddhism—may be the worst possible ideals for a movie director with a luscious camera style and a taste for intellectual melodrama. *Little Buddha* is about an elderly Tibetan monk, Lama Norbu (Ying Ruocheng), who becomes convinced that his dead teacher and spiritual guide has been reborn in the body of a towheaded American boy living in Seattle. He travels there and persuades the boy's parents (Bridget Fonda and Chris Isaak) that the child should come back with him to Bhutan, where he lives in exile. Along the way, he reads to the boy the story of the Buddha, born in great luxury as Prince Siddhartha (Keanu Reeves), and we see Siddhartha's journeys and trials and final enlightenment. Working against his strengths, Bertolucci can't do much with nirvana except photograph it. And he's too respectful to exploit reincarnation for the creepy thrills a horror director would find in it. He's left making pretty pictures—and whimsical jokes about the ineffable.

*Little Buddha* isn't a travesty: Ying Ruocheng, a deeply charming gentleman, speaks English with rounded musical perfection (he's Chinese), and his articulate spirit—penetrating, gentle—controls the entire movie. The picture offers relief from the noise and clamor of the commercial cinema. But it's a work of no dramatic interest whatsoever. Bertolucci and his great cinematographer Vittorio Storaro make the American scenes gray-blue and cold, reflecting the emptiness—dear God—of our souls, while the sequences set in Bhutan, Kathmandu, and Siddhartha's ancient India are ripely golden, like an ad for Bain de Soleil. As Siddhartha, Keanu Reeves goes through the three phases of what appears to be a pretentious magazine spread. At first, he's a honey-colored, nearly naked prince stroked by beautiful young ladies of the

court. Later, in his ascetic period, sitting in the woods surrounded by followers, he becomes a hairy Indian, with hair growing out of his nose and who knows where else. He's very hairy. Finally, enlightened, he chooses "the Middle Way," and sits with his hair in a bun; he has become the Buddha.

Which means very little. The enlightenment of the Buddhists, if it is to signify anything, must be experienced as a series of trials, not as a pictorial cavalcade. When Siddhartha achieves "compassion," he's still just a handsome young man sitting under a tree, and we can't get away from the thought that Reeves looks like a bulimic model. Some of the movie is extremely beautiful, but Bertolucci appears to have little interest in dramatizing his ideas. The vibrant young director who made *The Conformist* has vanished.

**IN THE DREADFUL *Beverly Hills Cop III*,** there's one hilarious sequence. Bronson Pinchot returns in the tiny role of Serge, who has left the art gallery that he inhabited in the original *Beverly Hills Cop*. Serge has opened the Survival Boutique, a salon for people seeking luxury self-defense items, including, of course, the Annihilator 2000—a machine gun "for home and travel" that comes with a built-in compact-disc player. Ducking coyly behind his big nose, his long hair cloaking his neck and ears like chain mail, Pinchot compliments people on their looks and sells them on "colonics," a method of retrieving intestinal wastes. I don't know what is more satisfying—Pinchot's piquantly garbled English or the desperate sweetness of Serge, an attentive, bustling man who wants only to serve the rich.

As Pinchot talks, there is nothing Eddie Murphy can do but stand and watch a comic at work. Certainly Murphy himself no longer believes in comedy. The original idea of the Axel Foley character—that he was a street-smart guy from Detroit who could talk his way in and out of posh situations in Beverly Hills—has been completely lost. Now he's just a summer-season action

hero, dodging bullets, crashing through sets, and taking part in wild car chases. (Gee, ever seen one of those before?) John Landis's direction offers all the variety of a pinball machine—bullets bounce off everything and lights flash on and off—and while watching the movie, I felt myself float away. Except for Pinchot, there are no characters, no human qualities in it. Is an audience really out there ready to believe that *Beverly Hills Cop III* is a movie?

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**WE WANT BRONSON PINCHOT:** *Murphy* in *Beverly Hills Cop III*.

# Books/Walter Kim

## ON THE ROAD (AGAIN)

“... In *Big Dreams*, the route runs north to south, and it's a good, long, funny trip. *Pluto*, *Animal Lover* is an odious little ripoff. . . .”



**PANNING FOR FAME AND FORTUNE:** A Currier and Ives vision of the gold-mining years; the scene at the 1939 premiere of *Gunga Din*.

**Big Dreams: Into the Heart of California,** by Bill Barich. Pantheon; 546 pages; \$24.

EVERYONE HAS A FAVORITE KIND OF BOOK that he likes to see written the same way every time, or pretty much the same way. For a lot of readers, it's mysteries and romances. For me, it's those books in which a restless writer, typically in the throes of depression, locks his top desk drawer, gasses up the car, and drives from one end of some large geographical area to the other end, filling notebooks along the way with gasp-inducing vignettes of regional eccentricity, rereview-mirror ruminations on politics and history, and scenic-route digressions on nature, assembling by journey's end a bustling WPA-style mural of the land and its people. I read at least one such book every year, preferably just before vacation time, and I tolerate few departures from tradition other than a freshened-up prose style. What I'm looking for is adventure and reassurance; a new road to inevitable conclusions about the resilience—bring on the clichés!—of the human spirit.

In Bill Barich's *Big Dreams*, the route runs north to south. In the literature of American road-tripping, this is the human-interest cross-section direction. (East-west is the mythic, pioneering vector, and nobody goes west-east or south-north.) Barich drives from depleted fishing and logging towns through the great, mutant metropo-

lises to the seedily militarized Mexican border, taking six months for the trip. It's a humane, unhurried itinerary that allows him to down a second beer and drop another quarter in the jukebox whenever he strikes up an interesting conversation. A classic *New Yorker* contributor, alert to the light-humor possibilities in every human encounter, he spends a lot of time early in the book chatting with screwy rock-hound types whom he clearly believes he's smarter than, though not necessarily happier. (He's on the brink of divorce when he sets out.) "A clerk told me that miners working around Happy Camp could clear ten or fifteen ounces of gold in a summer. . . . She'd found nuggets that had reminded her of a Rorschach blot, a monster with fangs, E.T.'s head, and a map of the United States, minus Florida."

One thing *Big Dreams* does well is spread out one's mental map of California to something like its actual size and shape. Barich reminds us how much of his state is not Los Angeles, and how much of the part that's not Los Angeles is not the Bay Area, either. This outback of orchards and irrigation ditches, rusted-out oil towns, no-hope junctions, and bingo-crazed reservations is where Barich does his best writing, fulfilling the road-trip writer's central duty to go where the national media can't be bothered to and show how improvised and tenuous life in much of America still is.

Barich has a populist Woody Guthrie streak, a sympathy for the shafted. In the aptly named town of Weed, he attends a tee-ball baseball game on "a gritty diamond absent of all grass" and notes that the area's largest employer, the Roseburg lumber company, has failed to place an ad on the outfield wall. In Mendocino County, he meets with a crusading-liberal newspaper editor concerned about the spreading "wine crowd" and describes a \$9-an-hour Georgia-Pacific worker opening a letter from the company informing him he's been exposed to asbestos. In the Central Valley, he attends a repulsive banquet of rich grape growers, foes of the late Cesar Chavez's United Farm Workers Union, where someone stands and jokes pathetically, "What's the difference between herpes and AIDS? . . . Herpes is a love story, but AIDS is a fairy tale!"

*Big Dreams* has a clear-cut theme—the vanishing of "epic California"—but Barich doesn't harp on it. In dying California towns, he watches folks cheer the building of new prisons. "If you thought of prisoners as a new sort of crop, drought resistant and growing incrementally, the future in California seemed bright. . . . Drugs were an excellent fertilizer, and the crop tended to reseed itself." In dusty Bakersfield, Barich is kindly toward native sons on the rebound from L.A. "Those who had taken the leap and had failed were home again, smarter

and wiser, big shots of the San Joaquin who demanded the best tables in restaurants and liked to tell about an exciting movie party they'd once attended, where Danny De Vito had been present."

The Los Angeles leg of Barich's trip is the least diverting. Barich doesn't have time for deep analysis, so he settles for standard riffs on wealth and poverty, the dark side of Disney, and sociopathic movie types. Still, it's a good, long, funny trip before that, and it ends right where it should, in Mexico, watching new immigrants hop the turnstiles, eager to start the journey we've just taken.

**Pluto, Animal Lover**, by Laren Stover.  
HarperCollins; 164 pages; \$15.

REMEMBER LEARNING WHAT A "PSYCHO" was from watching *Hawaii Five-O* and *Mannix*? He was a shy and oddly formal neatnik perpetually picking lint balls off his collar and possessed of impossibly lofty notions of female dress and chastity. As soon as the poor woman he was spying on (under the delusion they were meant for each other) donned fishnet stockings or put on too much lipstick, he suddenly went from ominously adoring to ominously saddened. *You deceived me, Virginia. I thought you were a nice girl.* Then he murdered her.

If by some chance you don't remember all this, you can catch up by reading *Pluto, Animal Lover*, an odious little ripoff of a novel ("darkly humorous"—Amanda Filipacchi; "compelling and utterly chilling"—Tom Robbins) brought out in one of those postcard-size editions that seemed so charming and hip a couple of years ago but now seem like a coded plea not to judge the work by full-size standards since the publisher already *knows* the thing is skimpy. Here, the psycho's labored, unclever name is Pluto Hellbender Gerome (Hannibal Lecter spelled sideways?), and he gets his kicks from killing and cutting up house pets, all the while making sinister offhand comments like "People often underestimate the creativity of Virgos" and "I'd wished for something too. A litter of kittens and a dissection kit."

With its Quinn Martin plotting and characterization, *Pluto* is neither shocking nor outrageous, but it does succeed in befouling your spirit with its icky, knowing, fashion-victim sadism. I put down the book with a feeling I'd been peed on or had bitten into something spoiled. So I'm proposing a rule: To infect readers' minds with images of puppy torture, let's say the writer has to be a genius, with diabolical powers of description, or a flat-out, pulpy hack—but second-rate artsy hipster isn't permitted. The fact is not widely advertised these days, but standards of conduct in literature still do exist, and while evil is compelling, corruption is tolerable, and truly funny writers can do anything, killing people and animals for smirks violates the code. ■



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ing with Catherine; he's sleeping instead with Lady Deirdre Sebright (Patsy Kensit), who is actually Ridley's niece as well as his spy. And never mind that Ridley's just trying to win a war by deceiving the Germans into thinking that the D-day invasion will land at Calais instead of Normandy. The subtexts here are: (1) This is Gary Cole's best chance to deliver himself

misunderstandings, as if espionage in World War II, like Shakespeare's *Romeo and Juliet*, were really an essay on bungled adolescent arrangements. When Tom tells Catherine at Ravensbrück that Paul truly loved her, at least she keeps her mouth shut. Whereas when Deirdre tells Tom, in London, that she has been spying on him for her uncle, he can't close his fishlike

gape, though he does remember how to slam a door. All these people are supposed to be wondering, in the middle of the Wagner and the sex, whether or not means corrupt ends. But *Fall From Grace*, after having spent so much money on Norman architecture, is left with loose change for brains.



TRUMPED UP: Michael York and Tara Fitzgerald.

IT'S NOT JUST THAT *Alice in Wonderland* (Saturday, June 4; 10 to 11 P.M.; The Learning Channel) is wonderfully engaging. The whole “Great Books” series it launches—with H.G. Wells's *War of the Worlds* to follow on June 11, and Sun Tzu's *The Art of War* on June 18—looks equally innovative and unbuttoned, even insolent. With the help of various

academics and fanatics, including a positively garrulous Grace Slick, plus clips from the damndest movies, illustrations from Tenniel to Salvador Dali, historical photographs, state-of-the-art computer animation, re-enactments, puppets, dolls, playing cards, and Lewis Carroll's own “portraits” of his girl-child friends (talk about the “waif” look!), Donald Sutherland goes through the TV looking glass to contemplate the Oxford mathematician and logician Charles Lutwidge Dodgson as if he were a Victorian amalgam of Stephen Hawking and Michael Jackson.

Hard as Ridley is on Catherine, he's just as hard on Paul LeMaire (Richard Anconina), the noble French Resister. Like Catherine and Tom and Deirdre, Paul works for Ridley. But he also works for Hans-Dieter, with whom he's consorted since before the invasion of Poland. This will lead to many

of sermonettes since his *Midnight Caller* series was canceled and he had to play Custer at Little Big Horn. (2) James Fox, having worked a whole lot harder at it than Michael York, actually is James Mason. (3) The last time I saw Patsy Kensit, she was Hetty, Adam Bede's dairymaid in the *Masterpiece Theatre* production of George Eliot's *Gothic*, with snapping eyes and licorice ringlets, ravishing and ravished amid wheels of cheese and overturned butter churns. Socially speaking, *Fall From Grace* is a big step up for Patsy. And now, of course, she's blonde.

Magic mushrooms! Opium-smoking catpillars! Mad Hatters! White Rabbits! Jefferson Airplanes! Sergeant Peppers! Just ask Alice: What she seems to be talking about is Freudian psychology, French Surrealism, chaos theory, and LSD. The grin of the Cheshire cat could have been



Wittgenstein's. The Jabberwocky is post-mod. I can't think of anything comparable on TV since Peter Greenaway devoted an hour to Dante's *Inferno*. And I can hardly wait for H. G. Wells, when we are promised Leonard Nimoy, after which, Sun Tzu and . . . William Westmoreland.

**Before Your Eyes: Kristin Is Missing** (Tuesday, May 31; 9 to 11 P.M.; CBS) will take its lumps for contributing to the confusion between what's "real" on television and what's not. And to a degree it deserves such lumps, assuring us at almost every commercial break that whatever we see hasn't been re-enacted, and whoever does what to whom, they aren't actors. Also interpolated are statistical advisories: 450,000 kids ran away from home last year; 30,000 teenage girls are missing tonight; one in three teen runaways is lured into prostitution; half of those who return home will run away again. Meanwhile, somehow, writer/director Jonathan Klein happened to be standing by, camera ready, in Kent City, Michigan, when 14-year-old Kristin, a student-athlete, ran off with 49-year-old Bill, a truck driver for whom she baby-sat. And Klein's cameras stick around for the next several weeks, in the kitchen at the junior high, the beautician's, or the gun shop, with Kristin's parents, and Bill's ex-wife, and a police chief who seems to think he's a philosopher-king, till Kristin and Bill are discovered in an upstate motel, where nothing worse than a cuddle seems to have occurred. She's still a "primary" virgin.

But Bill? Well, Bill, too, talks to Klein's camera, an unlikely lead in the psychodrama of a teen's romantic reveries and an even unlikelier Humbert Humbert—bald, mustached, pudgy, and accused by his own daughter of sexual abuse, which may be all the cops can get him for, because he didn't molest his Lolita nor had they crossed state lines. Flunking a polygraph, he cops a plea. All this in "real time," although edited down, of course, to TV-movie length. And what are we to make of the fact—another statistical advisory—that Kent City, Michigan, ranks ninth in the nation in sex crimes per capita? Why did all these people talk to Klein? Well, why did everybody in Edenton, North Carolina, talk to Ofra Bikel about sodomy and Satanism at the Little Rascals day-care center? Why did the Louds allow their family to disintegrate on public television?

**Before Your Eyes** seems to me no more problematical than an AIDS video diary like *Silverlake Life*, and much less so than HBO's *Child of Rage*. It is also more compelling than dramatizations like *Jacqui's Dilemma* (Thursday, June 2; 8 to 9 P.M.; ABC), in which a 16-year-old girl must decide whether to have an abortion, or *A Child Betrayed: The Calvin Mire Story* (Tuesday, June 7, and other days; 10 to 10:30 P.M.; HBO), in which an 11-year-old altar boy is molested by a priest. ■

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—Bryan Miller, NEW YORK TIMES 2/21/92

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# Theater/John Simon SEX, DRUGS, ROCK & ROLL

“...The bored kids in Bogosian's *SubUrbia* never bore; the cast is perfection. What's not quite there is the play. But no matter. . .”



**DREAM PRODUCTION:** Zahn (backview), Hoopes, Plimpton, Hamilton, Guinee.

AT LINCOLN CENTER, ERIC BOGOSIAN'S *SubUrbia* is getting a perfect nightmare production, which, in this case, is a dream production. Scenery, costumes, lighting, staging, acting—even the sound and the fights—couldn't be improved on. The only thing that isn't quite there is a play. But no matter: For Bogosian, unlike for Hamlet, the play is not the thing.

What matters to him is mood, atmosphere, texture—the thick, pointless triviality of existences rising to a semblance of life only in spurts and outbursts. Outbursts of frustration, rage, self-hate, or self-deceptive euphoria; the rest of the time, it's dizziness as usual. And dopiness—often produced precisely by dope; otherwise, the kind of bewilderment that comes from whirling this way and that until lethargy sets in. Bogosian's lost young people, permanently hanging out in a convenience-store parking lot, are experts in lethargy, ingesting it in various ways: holding up the walls of the 7-Eleven store as they slouch against them; squatting on benches, curbs, crates, Dumpsters, or the store's roof (a favorite retreat); or just lying down on the asphalt and passing out.

These boys and girls of summer, guzzling the six-packs of the convenience store and the small beer of their inconvenient lives,

have nothing to do except hang out and let it all hang out. There is Tim, the Vietnam vet who sliced off a piece of finger to get himself discharged and now lives to get loaded and loathe everyone: "Yeah, I'm jealous of Jew-loving faggots who do benefits for niggers," which is about as succinct as a sneer can get. There is his best pal, Jeff, the group's thinker, "striking a balance between Nietzsche and Bukowski," who confines his academic endeavors to a single community-college course in the history of Nicaragua, and conducts a clumsy affair with the dizzy Soozie. She thinks she is a painter and performance artist, and is always about to take off for either New York or L.A.

There is also ever-maniac Buff, wildly Rollerblading to the loudest boom box while devouring wedges of pizza (a new concept of Meals on Wheels), and sounding off about the video-vérité masterpiece he is shooting with a shoplifted camcorder. And there is Bee-Bee, a quiet roadside wallflower, just out of 90 days in rehab and trying desperately not to drink or do drugs. These five await the coming, not of Lefty or Godot but the no less improbable Pony, a chum of theirs who has made it as a minor rock celebrity and now travels the land in a stretch limo, accompa-

nied by his publicist, the luscious Jewish-Californian princess Erica, whose ripe flesh hangs out of her skimpy clothes. One way or another, everybody hangs out.

Except Pony, formerly Neil Moynihan, who now finds it less of a hassle to spend the night, with or without a chick, at the nearest Four Seasons, but who admits that "'away' is not always so great either." He, you see, has mall nostalgia and is thrilled to be back with the old sedentary gang. And he lusts for Soozie, as Buff lusts for Erica, and Bee-Bee for Buff, and Jeff for Soozie, and Erica for Tim, and so on, ad nauseam.

In stark contrast to these loafers or hustlers are the Pakistani brother and sister who run the 7-Eleven. They are serious, hardworking young persons with modest, realistic ambitions, but Bogosian no more idealizes them than he ridicules the others. The differences between them are astutely, honestly observed; if characterization and authentic dialogue were all, *SubUrbia* would be one hell of a play. But, alas, there is also getting deeper into the characters; having the plot accurately reflect and sustain them; figuring out what accounts for their often minuscule distinctions; and making tragedy, when it strikes, feel earned and inevitable.

Even so, these bored creatures are never boring, and the cast is perfection; I am aglow merely recording their names: Tim Guinee, Steve Zahn, Josh Hamilton, Firdous E. Bamji, Samia Shoaib, Wendy Hoopes, Martha Plimpton, Zak Orth, and Babette Renée Props. Derek McLane's extraordinary set of the 7-Eleven, the parking lot, and the highway heightens reality even better than a photorealistic mural, and is matched by Gabriel Berry's whacked-out costumes and Kenneth Posner's merciless lighting. Robert Falls has directed masterfully, the staging consubstantial with the writing, indeed nudging it further toward unremitting truthfulness.

When Jeff hurls out his credo, sad, despairing truth reaches its apogee: "I could knock out all my teeth with a hammer, so what? It could poke my eyes out. I'd still be alive. Strip naked and fart in the wind. At least I would know I was doing something real for two or three seconds." Parents, if you wonder what your children are up to tonight, you'll find your answers here.

# Art/Mark Stevens

## THE VERY SECRET GARDEN

“...Dadd's work differs in one respect from what is usually offered as 'the art of the insane.' He is not a self-taught primitive. . .”

IN 1842, A GENIAL 25-YEAR-OLD ENGLISHMAN went on the classic “grand tour” to Italy, Greece, and the Middle East. During the trip he began acting oddly. He seems to have concluded that he was a representative of Osiris, the god of the ancient Egyptians. (The otherworldliness of Egypt had particularly impressed him.) Secret voices began admonishing him to rid the world of modern devils. Upon his return, he holed up in London, subsisting on nothing but eggs and ale. One day, he invited his father to go for a walk in a park outside London—and, after first trying but failing to slit his father's throat with a razor, stabbed the paternal “devil” to death with a knife.

The murder became a Victorian sensation, much as a great tabloid story does today. And, like most tabloid stories, it would have soon been forgotten, were it not for one remarkable fact—the murderer was one of the most talented artists of his generation, perhaps the one from whom the most was expected. **Richard Dadd** (1817–1886) spent the rest of his life in mental hospitals, where sympathetic doctors, hoping his condition might improve if he made pictures, eventually persuaded him to paint again. Today Dadd is mainly known, if he is known at all, for a single painting, the Tate Gallery's *The Fairy Feller's Master-Stroke*, a fierce vision of a crowd of little people (fairies, gnomes, elves, and so on) that is probably the strangest picture ever painted in England. He started it in 1855, after eleven years in an asylum.

With the exception of many works bought by Paul Mellon and given to the Yale Center for British Art, Dadd's art is almost never seen in this country. (Much of it still belongs to Bethlem Hospital in England.) That's a shame, for Dadd is one of the great eccentrics in the history of art—a man who made pictures of a gossamer intensity that once seen simply cannot be shaken from the mind. The small show of 26 of his pictures at the Davis & Langdale gallery (on view only until this Friday) is a rare chance to study him. The exhibition of mostly drawings and watercolors not only conveys the range of

Dadd's art but also contains several of his best pictures.

Dadd's work differs in one important respect from what is usually offered to modern taste as either “outsider art” or “the art of the insane.” He is not a self-taught primitive. There is no manic doodling, no obviously schizoid elaboration

of *Suspense or Expectation* (1855). Dadd portrays a group about to knock a doll off a fence. The picture seems innocent enough until one studies the expressions of the children: the girl being garroted by anticipation, the Munchkin-like creature praying with excitement, the tiny distant head glancing back. Even the nearby houses seem to be aware of some dark mischief, as does the exquisitely rendered townscape that circles back into sight, as if to peek. Only the spotted toy horse—as full of secrets as the Trojan horse—looks away.

Very often a figure will stare back at the viewer, implicating him in the mystery. The artist also lures us close with his way of painting; soon we, too, are staring, usually at the astonishing rendering of tiny details, which often seem like meaningful clues. (If God is in the details, so is the Devil.) Dadd almost certainly used a magnifying glass; and at the gallery, visitors are also invited to use a magnifying glass. Dadd could also convey a feeling of mystery through light and emptiness—as in his great and ghostly *Sailing Ships*, in which a hazy light coming from the background makes a luminous passage through the sails of the ships.

Among those who love Dadd's work there is often a desire to downplay his insanity, lest his art be subordinated to that tabloid tawdriness. This is a well-meaning mistake. A barely suppressed violence is an essential part of his power.

Dadd may have appreciated, as only a connoisseur of throat-slitting could, a nicely exposed neck or a head decapitated with an Elizabethan flounce. But the violence in his work also excites something deeper in viewers—the concealed camaraderie of the secret society. Anyone who truly remembers the private gardens of childhood—anyone for whom art is more than mere sentiment, fashion, or decoration—knows that art is blessedly not innocent. Like Dadd himself, art routinely dreams of “murdering” the outside world, in order to honor the voice within. (Davis & Langdale Company, 231 East 60th Street.)



THE END OF INNOCENCE: Dadd's *Suspense or Expectation*.

of form. He is plainly a member of the “high” tradition of European art. Throughout his life he remained a trained, academic, even rather polite artist; his pictures, rigorously composed, lead the eye gracefully through space. As a result, his art cannot easily be pushed into that safely separated corner marked “mad.” He steals subtly upon the imagination. He seduces like a gentleman.

Dadd's pictures—like those of Balthus—are monuments to a secret. Many contain children who are not quite children, with staring eyes, betwixt-and-between bodies, and something they're not telling. In *Sketch to Illustrate the Pas-*

## The Insatiable Critic/Gael Greene

# SILK ROOTS

“... Why have I dragged my pals to this remote Zip Code? One taste of Silk’s tomato-lentil soup and they start to get it. . .”

ON ALMOST ANY OTHER EATING PLAIN IN OUR town, Silk, with its ethnic potpourri, would be a welcome find for high-risk cuisineasts. Fusion is the fetish of the moment, after all. In SoHo or midtown or in the booming photo-district sprawl, cross-cultural stewing is just another feeding gambit. But here on Third in the Twenties—Underground Gourmet territory, steps from the purity of the Turkish Kitchen and Jaia Thai—Silk has yet to cause a stir.

Between them, boss Henry Tao and chef Kimiaki Kageyama (he likes to be called Kimi) have been dishing it up in Taiwan, Osaka, Paris, China, and San Francisco. That certainly lends authority to their Sichuan peppercorn pesto and balsamic teriyaki, even though they can’t decide if it’s “Innovative French-California Cuisine” (as the luncheon menu boasts) or “Innovative French Oriental” (see the dinner card).

It’s all that and more: Thai, Italian, Moroccan—even Mexican, if you insist on a passport for the Caesar salad. Sizzling calamari with wasabi tartar sauce. Coffee-smoked beef, Thai style. Amazingly, most of it works. Flavors explode in pleasing harmony. Prices are gentle enough (dinner entrées all under \$20, items \$3.50 to \$11.95 at lunch, plus an \$11.25 prix fixe). Waiters seem to come and go—well-meaning temps with ears separated by air—but Tao steps in to make nice just when you think you’ve landed on Mars.

And the place is prettily dolled up, too—walls the color of thick Devonshire cream, striped satin banquettes with an occasional pillow roll (for leaning, posing, or back-pampering), soft light in the recessed ceiling, sound-muting carpet, and an exuberance of flowers in a tall urn center stage. Ice water comes to the table in a handsome embossed bottle, and in case you doubt the duo’s mileage, the bread-and-butter dishes wear a Delta Airlines logo.

At lunch today, it’s deserted. So no trick at all for the chef to do tuna tartare from scratch—yesterday’s special still

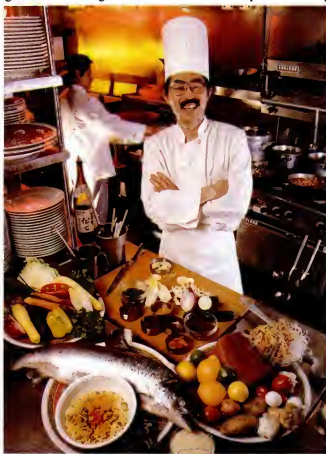
posted in the front window. And what a sense-bombarding triumph—the slivers wrapped in Napa cabbage on a plate painted in an Ungaro-like plaid, wasabi-green, citrus-orange, sweet soy-rust. Thin ribbons of moist chicken are tossed on splendid greens. And though the burger is undistinguished and not rare, as request-

they start to get it. What oomph. And Kimi’s tempura batter could vamp up anything—conch tonight, fried without a trace of grease, on a bed of sprightly greens with snips of tree-ear mushrooms. Yuzu “lemonade” sauce is a tart contrast for sake-cured salmon. “Dragon whiskers” prove to be fried tendrils of ginger,

crowning vegetarian sushi on slashes of sauce in three colors. The coffee-smoked beef may sound ghastly, but it’s delicious, as are the crab fritters. Only the grilled tofu on ratatouille with Sichuan peppercorn pesto resists this global fusion. Radicchio, watercress, and endive salad, wreathed in an excess of creamy orange and blue cheese, is so fabulous, I order a second with “two thirds the dressing,” and my friends jeer. With two thirds the fat, it’s only half as good.

Linguine with wild mushrooms in garlic-cilantro broth would be less mushy made with dry pasta, and grilled tuna steak is no match for its overwhelming balsamic-teriyaki bath. Silken scallops with sweetly caramelized edges don’t really need an apricot-curry sauce and beet risotto and potato chips with cilantro pressed within, even though each part is marvelous. Thin pork tenderloin is breaded and panfried, then served alongside lemon fettuccine with lemon confit. Exquisitely cooked salmon rides on vegetable-and-raisin-studded couscous with a frizzle of ginger. Spicy Thai pesto to adds a kick to grilled prawns on warmrice salad. Hoisin, mustard, and mint meld with amazing grace on lamb loin chinois, served with saffron mashed potatoes. And there are more of those cumin-dusted shoestring fries, too salty but irresistible, with the sliced steak “à la Kobe,” on a bed of fabulous bitter greens, bok choy, broccoli rabe, or watercress (depending on what’s in the market).

Passion-fruit sorbet, smooth green-tea ice cream with poached berries and crisp deep-fried moo shu disks, and the orange-scented crème brûlée with candied



AT SILK: Chef Kimi's innovative cross-cultural cooking.

ed, we're too busy devouring cumin matchstick fries and pickled-ginger cabbage slaw to complain. Chef Kimi's skill even transforms normally wimpy veal into moist and savory mignonettes, spicily sauced, with glorious horseradish mashed potatoes.

Fashionable nomadic pals—who know more about which way the wind is blowing than the National Weather Service—are skeptical, wondering why I've dragged them off to this remote Zip Code, so far from the Bermuda Triangle of chic. But one taste of the tomato-lentil soup and



peel have the tang you may be craving now. Ovals of dark- and white-chocolate mousse sit in a mint-touched crème anglaise. Be warned: Dried fruit and macadamia nuts give a Christmas-fruitcake texture to the chocolate cake. A sweet spring roll of chopped apple and raisins comes with cinnamon ice cream and a puddle of cooked pineapple. And we can't resist a now-and-then-special banana tart with chocolate mousse and orange sorbet, an everything-including-the-kitchen-sink that somehow works.

Once folks in the neighborhood discover Silk, Tao can afford to upgrade the serving crew. Perhaps he'll buy an espresso machine, and give us better bread, even on Sundays. For now, the bare-bones wine list, with only thirteen offerings, will more than do, though it doesn't cost a penny to list the years. Prices are kind. The Château Fombrange '90 the captain "likes very much" pleases us, too, at \$26.

The frog at the bar has his mouth open for good luck—"to swallow the money," Henry Tao explains. At the moment, the frog may look lean and hungry, but soon that could change. As a retreat from pretension and chic, Silk may well be worth the detour.

**Silk, 378 Third Avenue, near 27th Street (532-4500). Lunch, Monday through Friday from noon to 3 p.m.; dinner, daily from 5 to 11 p.m. A.E., D.C., M.C., V.**

**TOAST POSITIVELY GLOWS.** WALLS STIPPLED like luminous butterscotch, light romantically low, with odd ceiling fans—blades as long as an airplane propeller's—intimate booths, and a serious bar. It's just where you need it to be, across from the Joseph Papp Public Theater, and exactly what owner Robert Ogden had in mind—a great bar and good food. "I've always loved '21.'" That's his model for an upscale saloon. It doesn't hurt that the blonde wait-cut bartender here sports a mini and black stockings with five inches of bare white thigh.

Long ago, Ogden created Lady Astor's next door, and won a star from Mimi what's-her-name. He's the landlord that gave Lady Astor's successor, the limping Indochine, to its crew and watched the place revive. At Toast, he has a crackerjack chef with a knack for flavor in Lisa De Crescenzo.

You would be content if you were to make a pretheater treat of her fine cur-

ried-lamb wontons with mango-chutney dip, or the toasted goat-cheese bruschetta, perhaps followed by a giant artichoke steamed in a buttery parsley bouillon or sensational mussels in a luscious wine broth (with their own napkin-wrapped round of warmed sesame country bread). There would be ramekins of olive oil, garlic butter, and olive tapenade to amuse you while you wait. And though "death by pasta" might be soporific—angel's hair with prosciutto and porcini and lots of fresh cracked pepper in a fine madness of cream—how could you complain? If you were clever enough to order seared yellowfin tuna on sesame-soba-noodle salad, you'd still be smiling.

But the shrimp are nothing much, neither nor the good corn-and-pepper ragout nor on the tamarind-sauced orzo. The mammoth 28-to-32-ounce boneless shell has a nasty off-taste. But maybe it's the marinade. The filet mignon has the same unpleasant after-kick, and three tiny slices on baby greens for \$18 is a mugging. Indeed, all the prices here are too greedy, not likely to win friends or lure spontaneous drop-ins from the neighborhood, though making a meal of the smaller dishes (\$7 to \$12) can keep the tab docile.

No need to fall for the \$115 Far Niente '82 Cabernet unless someone else is picking up the check. There are fine choices enough at around \$22. We were happy with the maitre d's recommendation—Chapoutier's Côtes du Ventoux '91, a Rhône that made even the disappointments less annoying. But there's no point in touting sorbets from Milan—lemon pressed into a hollowed-out lemon shell, peach in a peach. Not when they're served frozen stiff. Stick to the crème brûlée or the itty-bitsy profiterole in fabulous hot fudge.

**Toast, 428 Lafayette Street, at Astor Place (473-1698). Dinner, Tuesday through Saturday 6 p.m. to midnight. A.E., D.C., Disc., M.C., V.**



**AT TOAST:** Good food and a great bar near the Public Theater.



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Dance/Tobi Tobias

# THE RHINESTONE PROJECT

“...In these new ballets, capability is the name of the game. But they're like top-notch poster graphics—all outside, no inside...”

WITH THE SECOND DIAMOND PROJECT, THE New York City Ballet declared that this display of new works strictly in the classical vein, by in-house and outside choreographers, would be a biennial event. The argument for the idea is that the company has always been risk-taking and forward-looking; after all, George Balanchine reinvented ballet while he was its prime mover. What's more, the dancers are stimulated by having material devised on them, by being in at the creation. A less high-minded but nonetheless compelling justification is that novelty sells tickets.

The arguments against the undertaking? Staging twelve pieces—this year's haul—in short order means that each inevitably gets short shrift. Further, not one significant classical choreographer exists in these arid times, let alone a dozen; today's few big choreographic talents are in modern dance (they cross over if invited cordially enough). Lesser or still-nascent talents might develop better in more modest circumstances, such as informal workshops culminating in a few performances for a small audience in an intimate space.

Determined to do things on a grand scale, the NYCB featured the Diamond Project in its spring season at the New York State Theater. At the halfway mark, with seven of the works shown, it's already clear that the current crop of ballets is distinctly superior to the 1992 yield in terms of craft. Choreographers newish to the trade, such as Damian Woetzel (*Ebony Concerto*, to the Stravinsky score) and Kevin O'Day (*Viola Alone*...), to selections from Hindemith), turned in conspicuously more capable work, waxing ferociously abstract and hard-edged, than in the earlier pieces of theirs I've seen.

O'Day's ballet, the most vivid and engaging of the seven, shows him attempting to steer clear of the Twyla Tharpisms that are his heritage. He succumbs only in one section but, instead of revealing his originality,

takes up other City Ballet models. *Viola Alone*... is a quartet for four brilliantly and spunkily athletic figures: two men, two women (Woetzel, Alexander Ritter, Melinda Roy, and Stacey Calvert with her red-gold hair cut short and flying free). The men are presented first as contentious but affectionate buddies; their key pose refers to the linked-arms image that ends the male confrontation-and-camaraderie

professionalism. But these dances are like top-notch poster graphics—all outside, no inside.

The kind of distinction most of the choreographers aspired to was the dubious one exemplified by Peter Martins's own contribution, *Mozart Piano Concerto* (No. 17). In it, Martins takes a fiendish delight in seeing what his machine—a group of technically brilliant young dancers—can do. To a main

couple, a secondary couple, and four subsidiary pairs he assigns steps and phrases that are diabolically difficult—first, in the speed and clarity they demand; second, in their perversity, particularly in directional switches and intricacies of partnering. As usual, Martins forgets that such doings have only intellectual interest, not a theatrical or an emotional one.

The pieces tinged with drama—Trey McIntyre's *Steel and Rain* (to Bartók's String Quartet No. 4) and Ulysses Dove's *Red Angels* (to Maxwell's *Demon*, a Richard Einhorn solo for electric violin)—are cousins of Martins's work in his modernist mode. Although essentially abstract, they're



IMPORT DUTY: Nilas Martins and Canada's Illmann in *Symphony in C*.

duet in Balanchine's *Agon*. When the women join and pair off with them, the arm-linking image is expanded, so that the group can be understood as a youthful gang, whose exuberance and physical exploits are the ballet's essential subject matter. True, at the very end, Ritter gestures toward the onstage violinist, as if to say, "The carefree days of my life—gone now—lie in this music," but sentiment is so ruthlessly excluded from the earlier proceedings that the chief elements of the piece remain lusty energy and bold motion, deftly marshaled.

Overall, in the Diamond Project's first installment, capability has been the name of the game. Thus far, every one of the new ballets—handsome, sophisticated, striking even in the cavernous opera-house space—gets high marks for sleek

charged with the generic rage of our era: man versus woman, individual versus the society or the system. Only David Allan softened the prevailing mood, providing a little romance with the solos and duets at the heart of his *Pastoral Dances* (to music from various Swedish composers). This choreographer seems to be gazing longingly at Jerome Robbins's *Dances at a Gathering*.

It's disquieting to realize that the ballets of this first round have in common the quality of being inspired, if that's the word for it, by other ballets. The chosen choreographers have adroitly produced what's expected from them within a world so insular and confined in its specialization, there's no space for human idiosyncrasy or for the grace—sometimes awkward, sometimes sublime—that can

accompany a dance that takes its life from life itself.

To punch up the novelty factor of its regular repertory programs, the City Ballet invited two guest stars whose very names provided news value, almost independent of the luster of their dancing. Mikhail Baryshnikov, a regular member of the company for an exciting if uneasy fifteen months in the late seventies, came with his tailor-made material, *A Suite of Dances*, created for him by Jerome Robbins. This multipart, multi-mood solo (with an onstage cellist playing Bach) had its premiere under the auspices of Baryshnikov's own group, the White Oak Project ("Dance: The Loveliness of the Long-Distance Dancer," March 21). After repeated performances, Baryshnikov is now dancing the carefully casual piece more suavely—though he still doesn't get the cartwheel and rollovers that are part of American schoolboy slang. It's a deft—if not world-shaking—feat for both choreographer and dancer, and I was happy enough to see it a second time. I only wish that second viewing hadn't made even more apparent the tendency in both Robbins and Baryshnikov to cultivate boyish charm, a commodity unworthy of their maturity and talents.

The second import was Margaret Illmann, born and trained in Australia, now a principal with the National Ballet of Canada, of whom we locals might never have heard had she not starred in the late, unlamented Broadway-musical version of *The Red Shoes*. As was clear on Broadway, she is a fine allegro dancer whose warmth and vitality project with ballerina force. She was cast astutely in a pair of contrasting Balanchine works: assigned the lead in *Who Cares?*, a delectable tribute to Gershwin's Broadway, and the opening movement—allegro vivace—in the classical *Symphony in C*.

Her account of the Gershwin was scrupulous, but, modest and seemingly awed by the honor being done her, she didn't dare let go—a quality her lush and witty role required. Subsequent performances surely would have allowed her to loosen up, but scheduling permitted only one—a problem intrinsic to these fly-by-night visits. Illmann seemed more relaxed in the formally structured *Symphony in C*, her dancing strong, clear, juicy, and grandly proportioned. If there was any flaw in her rendition, it was one created by context. Like most conventionally trained classical dancers, she doesn't simply move but "comments" on her action, emphasizing the ostensible high points of a phrase, even selling them—along with her personality—to the audience. At the New York City Ballet, in the style Balanchine cultivated, dancers put their whole trust in the dancing. Having mastered the impossible, they toss it off heedlessly, as if they were angels at play.

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## RICH MAN, PORTRAIT MAN

THIS ACADEMY-TRAINED PAINTER AND SCULPTOR's work has been displayed in galleries here and in Europe; now, for a limited time, he's discounting his oil-on-canvas portraits (usually 26 in. by 34 in.) by 25 percent, usually \$1,900 for one person, now \$1,425; each additional person, usually \$1,200, now \$900; with pet, usually \$2,500, now \$1,875. The artist works from Polaroid photographs that he takes in your home (travel expenses are additional). Upon approval of the photographs, a contract is drawn up and a 20 percent deposit is required; the balance is due on delivery (installment payments are available at 5 to 10 percent interest, with balance due within one year). The discount is in effect if (1) you sign the contract before July 4; (2) the sitting is completed by the end of October; and (3) the painting is delivered by Christmas. Checks accepted; no credit cards; phone or write for an appointment. *Michael Fischer, 470 W. 24th St., No. 11E, New York, N.Y. 10011 (645-9848).*

## DIVA WITH A NEW DRESS ON

THIS THRIFT SHOP, WHOSE PROFITS BENEFIT the New York City Opera Company, has reduced by 20 percent more than 80 pieces of one-of-a-kind designer clothing for women, some never worn, some gently used, including a model's sample antique ivory wedding dress for a tall size 8, with hand-beaded French Alençon lace on long illusion sleeves, lace bodice with pink crystal beading and pearls, full satin skirt, deep beaded-lace hemline, and long cathedral train with lace and pearls, originally \$3,000, was \$1,500 here, now \$1,200 (this gown will be shown by appointment only). Several other once-worn bridal gowns, now 20 percent off, were \$300-\$400 here, now \$240-\$320. Never-worn dresses from Valentino Boutique, such as size 2 drop-waist dresses, were \$250 here, now \$200 each; size 8 gold lace dress, was \$200 here, now \$160; gold lace size 10 top, was \$75 here, now \$60; and size 10 pink dress with shirred middle, was \$150 here, now \$120. Like-new Lolita Lempicka medium black lace jacket and skirt, was \$75 here, now \$60; never-worn size 6 Stanley Platos/Martin Ross white silk dress with rhinestone front, was \$250 here, now \$200; never-worn medium Bill Blass apricot gown

**DO NOT PHONE:** Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.

with floating front panels, was \$150 here, now \$120. Also about 10 pairs of never-worn Mario Valentino shoes, sizes 7½-10, were \$250-\$300 here, now \$45 per pair; never-worn cashmere Bill Blass halter tops, were \$35 here, now \$28; plus bridesmaids' hats, dressy purses, and costume jewelry. A.E., M.C., V. accepted; no checks; all sales final. *Repeat Performance, 220 E. 23rd St. (684-5344); Mon.-Wed. and Fri. 10 a.m.-5:30 p.m., Thurs. 11 a.m.-6:30 p.m., Sat. 10 a.m.-5 p.m.; while stock lasts.*

## SUITING GALLERY

THIS DISCOUNT MEN'S CLOTHING CARRIES suits by such designers as Ungaro, Ralph Lauren, Andrew Fezza, Baumler, Lubiam, Louis Feraud, Abriani, Profilo, and Perry Ellis. It also offers its own line of men's wear manufactured in England and Italy. All suits are available in sizes 36-54R, 36-46S, 38-54L, and 42-48XL; private-label suits made in England go up to 54R, plus portly, short, and XS cadet sizes; sport jackets, in sizes 36-52R, 36-46S, and 38-52L; and trousers, in waist sizes 30-48. Wool designer suits, were \$399-\$599 here, now \$269-\$369; private-label English wool suits, were \$319-\$369, now \$239-\$269; private-label Italian suits, were \$369-\$449, now \$199-\$339; sport jackets, were \$239-\$399, now \$149-\$239; slacks, were \$99-\$139, now \$69-\$89; raincoats, were \$259-\$299, now \$199; a large selection of tuxedos, were \$339-\$499, now \$279-\$399; plus formalwear, haberdashery, and accessories. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise; alterations free of charge. *Gilcrest Clothes Company, Inc., 900 Broadway, near 20th St., 3rd floor (254-8933); Mon.-Fri. 7:30 a.m.-5:30 p.m., Sat. 8:30 a.m.-5 p.m., Sun. 9:30 a.m.-5 p.m.; through 7/2.*

## ROSEMARY BABYING

THIS SALON IS NOW OFFERING A PACKAGE that includes some of its most popular services at one low price: herbal facial with a mix of lavender, chamomile, and rosemary essences, followed by purifying mask, usually \$65; half-hour aromatherapy body massage with essential oils, usually \$35; sea-mineral body scrub and exfoliation with Dead Sea salt, usually \$40; and your choice of a pedicure, shampoo and style, waxing, or hair and scalp treatment, usually up to \$30 each. The total price for these services is usually \$170, now \$95. An appointment is necessary.

A.E., M.C., V., and checks accepted. *Dorit Baxter, 47 W. 57th St., Suite 301 (371-4542); Mon.-Sat. 9 a.m.-8 p.m.; through 6/30.*

## SHAVING GRACE

THIS REPAIR SHOP ALSO SELLS SHAVERS, pens, and cigarette lighters. For its Father's Day sale, it is offering the new Pay-er-Porsche Xenic rechargeable shaver, was \$189.95, now \$99.95. Other models, cord and rechargeable, also reduced, such as Panasonic wet/dry and gold-foil double-head shavers, were \$242.95 each, now \$195.95; Braun 2505, was \$85, now \$69.95; Norelco 985RX, was \$166, now \$139.95; and Eltron 2100, was \$115, now \$100. New pens, now 20 percent off, such as Dupont-Montparnasse fountain pen, was \$520, now \$416; Colibri Le Grand series, were \$39.95 each, now \$31.95; Sheaffer Targa series, were \$40 each, now \$32; Parker Duofold, was \$275, now \$220; Waterman Expert, was \$90, now \$72; Cartier Pasha, was \$865, now \$695; and Dunhill Gernline series, were \$190 each, now \$152. Spare screen foils and cutter blocks are also available. M.C., V. accepted; no checks; all sales final. *Authorized Repair Service, 30 W. 57th St., 2nd floor (586-0947); Mon.-Fri. 9 a.m.-5 p.m., Wed. till 6 p.m.; through 6/30.*

## THE FABRIC FOUR

THIS DISCOUNT DESIGNER-APPAREL-FABRICS company has moved its main store and its outlet to a new address. The main store and its other two locations are now offering 10 percent off everything, including fabrics, patterns, and accessories. For example: imported linens, were \$10-\$18 per yd., now \$9-\$16.20; Liberty of London cottons, were \$24 per yd., now \$21.60; Italian designer viscose/rayon prints, solids, and jacquards, were \$8-\$16.50 per yd., now \$7.20-\$14.85. In the second-floor outlet, fabrics are 50 percent off, including silk prints, were \$12-\$18 per yd., now \$6-\$9; wool gabardines and crêpes, were \$14-\$18 per yd., now \$7-\$9; imported lining fabrics and satins, were \$4-\$6 per yd., now \$2-\$3; imported washed silks, were \$14 per yd., now \$7. A.E., Disc., M.C., V., checks accepted; all sales final. *Paron Fabrics, Inc., 56 W. 57th St. (247-6451); Paron II, 56 W. 57th St., 2nd floor; Paron West, 206 W. 40th St. (768-3266); Paron East, 855 Lexington Ave., between 64th and 65th Sts. (772-7353); Mon.-Sat. 9 a.m.-6 p.m.; through 6/17.*



# A Complete Entertainment Guide for Seven Days Beginning

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## MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### MANHATTAN

#### Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*The Boys of St. Vincent* (1992). #2—*61-2-2: Street Charity* (1969). #3—*61-2: All That Jazz* (1979). #4—*How to Succeed in Business Without Really Trying* (1967). #5—*Bhaji on the Beach* (1993).
2. **ESSEX**—Grand St. at Essex St. (982-4455). *The Crow*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Thirty Two Short Films About Glenn Gould*. #2—*Backbeat*. #3—*Kika*. #4—*Sirens*. #5—*Little Buddha*. #6—*Even Cowgirls Get the Blues*. Opening 6/3: *Grief*.
6. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Beverly Hills Cop III*. #2—*Beverly Hills Cop III*. Opening 6/3: *The Cowboy Way*.
8. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Through 6/2: With Honors*. Beginning 6/3: *Women on the Verge of a Nervous Breakdown*. #2—*The Piano*. #3—*Dream Lover*. Opening 6/3: *The Princess and the Goblin*.
9. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/1: *The Miffo* (1961); *Niagara* (1953). 6/2: *The Postman Always Rings Twice* (1946); *The Bad and the Beautiful* (1953). 6/3-4: *Red Desert* (1946); *Blow-Up* (1966). 6/5: *Beauty and the Beast* (1946); *Black Orpheus* (1960). 6/6: *Playtime* (1967); *M. Hulot's Holiday* (1953). 6/7: *Blonde Venus* (1932); *Shanghai Express* (1932).
10. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Maverick*. #2—*Four Weddings and a Funeral*. #3—*The Crow*. #4—*The Crow*. #5—*Maverick*. #6—*Maverick*. #7—*Widows' Peak*.
11. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*When a Man Loves a Woman*. #2—*Serial Mom*. #3—*In the Name of the Father*. #4—*Like Water for Chocolate*. #5—*You So Crazy*. #6—*Belle Epoque*.

Opening 6/3: *Bruce Brown's The Endless Summer II*. #7—*Schindler's List*. Opening 6/3: *Renaissance Man*.

13. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Crooklyn*. #2—*The Flintstones*.

14. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). *Babyfren*.

15. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8880). #1—*Bitter Moon*. #2—*The Blue Kite*. #3—*The House of the Spirits*. #4—*Desperate Remedies*; *Naked in New York*.

#### 14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Beverly Hills Cop III*. #2—*When a Man Loves a Woman*. #3—*Beverly Hills Cop III*. #4—*Beverly Hills Cop III*. #5—*Kika*. #6—*Four Weddings and a Funeral*.
19. **CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Even Cowgirls Get the Blues*. #2—*Crooklyn*. #3—*Crooklyn*. #4—*Maverick*. #5—*Maverick*. #6—*The Flintstones*. #7—*The Flintstones*. #8—*The Crow*. Opening 6/3: *The Cowboy Way*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (532-5544). #1—*Maverick*. #2—*Beverly Hills Cop III*. #3—*The Crow*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Maverick*. #2—*Beverly Hills Cop III*. #3—*The Crow*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Crooklyn*.
26. **MURRAY HILL CINEMAS**—34th St. west of Third Ave. (689-4548). #1—*When a Man Loves a Woman*. #2—*Serial Mom*. #3—*Belle Epoque*. #4—*The Flintstones*. Opening 6/3: *Renaissance Man*.

#### 42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*The Flintstones*. #2—*Crooklyn*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *Beverly Hills Cop III*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Maverick*. #2—*Maverick*; *3 Ninjas Kick Back*. #3—*No Escape*. #4—*Surviving the Game*. #5—*Serial Mom*. #6—*With Honors*. Opening 6/3: *The Cowboy Way*. #7—*Naked Gun 33 1/3: The Final Insult*. Opening 6/3: *The Princess and the Goblin*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *The Crow*. Opening 6/3: *Renaissance Man*.

## MOVIES

- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *You So Crazy*. **EMBASSY 3**—*The Crow*. **EMBASSY 4**—*The Inevitable*.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Major League 2*. #2—*Guarding Tess*. #3—*Jurassic Park*. #4—*Monkey Trouble*. Six Degrees of Separation. #5—*Threesome*. #6—*Philadelphia*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *When a Man Loves a Woman*. Opening 6/3: *Renaissance Man*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7640). *That's Entertainment! III*.
- 42. EASTSIDE PLAYHOUSE**—Third Ave. bet. 55th-56th Sts. (755-3020). *Killa*.
- 43. CARMELITE HALL CINEMA**—Seventh Ave. at 57th St. (265-2530). #1—*Like Water for Chocolate*. #2—*The House of the Spirits*.
- 44. SUITON**—57th St. east of Third Ave. (759-1411). #1—*Serial Mom*. #2—*The Inevitable*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (301-7856). *Dream Lover*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (861-7360). *Sirens*.
- 47. ANGELIKA 57**—225 West 57th St. east of Broadway (586-1900). *High Lonesome: The History of Bluegrass Music*.
- 48. CROWN GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Bad Girls*. Opening 6/3: *Renaissance Man*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *In the Name of the Father*.
- 50. LOEWS FINE ARTS THEATER**—58th St. west of Fifth Ave. (980-5650). *Widows' Peak*.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *The House of the Spirits*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Being Human*. #2—*Reality Bites*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *The Crow*. **CORONET**—Crosby. Opening 6/3: *The Cowboy Way*.

- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Bitter Moon*.
- 55. CINEMA 1**—Third Ave. at 60th St. (753-6022). *Lit de Buddha*. **CINEMA II**—*When a Man Loves a Woman*. Opening 6/3: *Bruce Brown's The Endless Summer II*. **CINEMA THIRD AVE.**—*Sirens*.

### 61st Street and Above, East Side

- 59. FIRST & 62ND ST. CINEMA**—62nd St. bet. First and York Aves. (752-4600). #1—*The Flintstones*. #2—*The Flintstones*. #3—*The Flintstones*. #4—*Schindler's List*. #5—*The Piano*. #6—*The Piano*.
- 60. UA GENIUS TWIN**—Second Ave. at 64th St. (832-1670). #1—*Maverick*. #2—*Maverick*. Opening 6/3: *The Princess and the Goblin*.
- 61. BECKMAN**—Second Ave. at 66th St. (737-2622). *Naked in New York*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Four Weddings and a Funeral*. #2—*Beverly Hills Cop III*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0002). *Even Cowgirls Get the Blues*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *With Honor*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Like Water for Chocolate*. Opening 6/3: *The Princess and the Goblin*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*When a Man Loves a Woman*. #2—*The Crow*. Opening 6/3: *Renaissance Man*.
- 67. LOEWS ORPHEUM**—Third Ave. at 86th St. (876-2400). #1—*Beverly Hills Cop III*. #2—*Beverly Hills Cop III*. #3—*Maverick*. #4—*No Escape*. #5—*Maverick*. #6—*Ninjas Kick Back*. #7—*Beverly Hills Cop III*. Opening 6/3: *The Cowboy Way*.
- 68. 86TH STREET**—86th St. west of Lex Ave. (534-1880). #1—*The Flintstones*. #2—*Crooklyn*.

### 61st Street and Above, West Side

- 79. LOEWS COLUMBUS CIRCLE**—Broadway at 61st St. (247-5070). *Four Weddings and a Funeral*.
- 80. CINEPLEX ODEON 62ND AND BROADWAY**—62nd St. at Broadway (265-7466). *The Flintstones*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Kika*. #2—*Red Rock West*. #3—*Belle Époque*. #4—*A Tale of Winter*. #5—*Thirty Two Short Films About Glenn Gould*. #6—*Kika*. Opening 6/3: *The Slingshot*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Schindler's List*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Maverick*. #2—*When a Man Loves a Woman*. #3—*Maverick*. #4—*The Crow*. #5—*Beverly Hills Cop III*. #6—*Beverly Hills Cop III*. Opening 6/3: *Renaissance Man*.
- 86. THALIA THEATER**—250 W. 95th St. west of Broadway (316-4962). *Babyfever*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Crooklyn*. #2—*Even Cowgirls Get the Blues*. Opening 6/3: *The Cowboy Way*.
- 88. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8120). #1—*With Honor*. #2—*The Paper*.
- 91. NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—*Beverly Hills Cop III*. #2—*The Crow*.

### MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF THE MOVING IMAGE**—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 6/4-7/3: "Masters of Cinematography: A John Alton Retrospective." 6/4 at 2: *T-Men* (1948), dir. Anthony Mann; at 4:30: *Raw Deal* (1948), dir. Mann. 6/5 at 2: *Border Incident* (1949), dir. Mann; at 4: *Devil's Doorway* (1950), dir. Mann.

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—David Armstrong, SAN FRANCISCO EXAMINER



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# MOVIES

**ANTHOLOGY FILM ARCHIVES**—32 Second Ave. at 2nd St. (505-5181). \$6; students and senior citizens \$5; members \$4. 6/3-5 at 6: *Losers in Love* (1993), dir. Mike Benicivenga. 6/3 at 8; 6/4-5 at 2 and 8; 6/8 at 7 and 9: "Remembering World War II." Including *Guns of Navarone* (1961), dir. J. Lee Thompson. 6/3 at 8: *Moocher's* Periodical presents "Film from the San Francisco Underground."

**THE FILM SOCIETY OF LINCOLN CENTER**—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). \$7; \$5 members. "Hawkshaws, Shamuses, Gumshoes, and Dicks: Private Eyes in the Movies." 6/1 at 2, 6, and 10; 6/2 at 4: *The Nursemaid Who Disappeared* (1939), dir. Arthur Woods. 6/1 at 3:45 and 7:45; 6/2 at 2: 23 *Paces to Baker Street* (1956), dir. Henry Hathaway. "Set in Motion: The New York State Council on the Arts Celebrates 30 Years of Independents." 6/3 at 2; 6/7 at 7:15: "About Art and Artists." Anecdotal program of films by artists whose work has influenced independent media, included are films by Jane Aaron, Jonas Mekas, Harry Smith, Robert Bell, Meredith Monk, and Bob Rosen. 6/3 at 3:45; 6/4 at 6; *James Baldwin: The Price of the Ticket* (1990), dir. Karen Thorsen; *They Are Their Own Gift: Alice Neel, Painter* (1978), dirs. Lucille Rhodes and Margaret Murphy. 6/3 at 6; *Wildstyle* (1982), dir. Charlie Ahearn; *Guerrillas in Our Midst* (1992), dir. Amy Harrison. 6/5 at 4:30: "Artists on Artists." Videomakers look at other videomakers. 6/6 at 5:30; 6/9 at 4:15: *Pass/Fail* (1978), dir. Roy Campanella, Jr.; *Police Tapes* (1976), dir. Alan and Susan Raymond. 6/5 at 8:30: "Not the News." A collection of alternative news clips. 6/6 at 3:30; 6/7 at 5:15: *Healthcare: Your Money or Your Life* (1977), dir. Jon Alpert and Keiko Tsuno; *The Strange Case of Baby M* (1988), dir. Martha Rosler. 6/6 at 7:30; 6/7 at 2: "Electronic Sketches." Works by forerunners in the video field. 6/7 at 9:15: *Citizen With a Camera* (1976), dir. Barbara Koppke.

**JOSEPH PAPP PUBLIC THEATRE**—425 Lafayette St. (508-7171). \$7. No screening on Mondays. 6/1-10 at 6, 8, 10 nightly; Sat. and Sun. at 4: *Cows* (1993), dir. Julio Medem.

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "From the Archives: Recent Acquisitions." 6/2 at 3: *Not for Publication* (1984), dir. Paul Bartel. 6/3 at 6: *Miami Blues* (1990), dir. George Armitage. 6/3 at 6; 6/5 at 2: *The Age of Innocence* (1993), dir. Martin Scorsese. 6/4 at 1: *Harlan County, U.S.A.* (1977), dir. Barbara Koppke. "From the Archives: New York City." 6/3 at 2:30: *The Panic in Needle Park* (1971), dir. Jerry Schatzberg. 6/3 at 6: *Pickup on South Street* (1953), dir. Samuel Fuller. 6/3 at 8: *A Viagraph Romance* (1912), dir. James Young; *Breakfast at Tiffany's* (1961), dir. Blake Edwards. 6/5 at noon; 6/7 at 2:30: *Applause* (1929), dir. Rouben Mamoulian. 6/5 at 12:30: "City Symphonies." 6/6 at 2:30: *Manhattan* (1979), dir. Woody Allen. 6/7 at 6: *Lost in the Alps* (1907), dir. Edwin S. Porter; *Splendor in the Grass* (1961), dir. Elia Kazan. 6/5 at 5: *Les Amants/The Lovers* (1958), dir. Louis Malle. "South Korea, Ten Years of Cinema, 1983-93." 6/6 at 6: *Chil-Su wa Man-Su-Chil-su* and *Man-su* (1988), dir. Park Kwang-su. 6/7 at 8: *Sootie/The Rouser* (1994), dir. Shin Seung-soo. "What's Happening?" 6/2 at 3; 6/4 at 2:30: *Life on the Ethnic Foodline* (1994), dir. Ilan Ziv. 6/2 at 6; 6/5 at 3: *Tango of Slaves* (1921), dir. Ilan Ziv. "Cineprobe." 6/6 at 6:30: An evening with Craig Baldwin. 6/5 at 5; 6/6 at 12:30: "American Television Commercials, 1993."

## BRONX

AREA CODE 718

**152. BAY PLAZA**—2210 Bartow Ave. (323-3023). #1—*Beverly Hills Cop III*. #2—*Maverick*. #3—*The Flintstones*. #4—*You So Crazy*. #5—*3 Ninjas Kick Back*. #6—*No Escape*. #7—*Beverly Hills Cop III*. *The Crow*. #8—*Crooklyn*. #9—*When a Man Loves a Woman*; *Maverick*.

**155. INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 6/2: *The Flintstones*. Beg. 6/3: *The Princess and the Goblin*. #2—*Maverick*. #3—*The Crow*. #4—*With Honor*. #3 *Ninjas Kick Back*.

**156. RIVERDALE**—Riverdale Ave. at 259 St. (984-9514). #1—*When a Man Loves a Woman*. #2—*Maverick*.

**158. CONCOURSE PLAZA**—E. 161st St. nr. Grand Concourse (588-8800). #1—*The Flintstones*. #2—

# WOODY HARRELSON KIEFER SUTHERLAND

How the East was won.



## THE COWBOY WAY

IMAGINE ENTERTAINMENT PRESENTS A BRIAN GRAZER PRODUCTION A GREGG CHAMPTION FILM "THE COWBOY WAY"  
DYLAN McDERMOTT ERNIE HUDSON WITH DAVID NEWMAN  
CREATED BY GREGG CHAMPTION  
EXECUTIVE PRODUCERS GREGG CHAMPTION AND BILL WITTLIFF  
PRODUCED BY BRIAN GRAZER  
WRITTEN BY GREGG CHAMPTION  
DIRECTED BY GREGG CHAMPTION  
CASTING BY JIMMY MOORE  
EDITED BY DEAN SEMLER  
COSTUME DESIGNER JIMMY MOORE  
PRODUCTION DESIGNER JIMMY MOORE  
EXECUTIVE PRODUCERS GREGG CHAMPTION AND BILL WITTLIFF  
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EDITED BY DEAN SEMLER  
COSTUME DESIGNER JIMMY MOORE  
PRODUCTION DESIGNER JIMMY MOORE

**STARTS FRIDAY, JUNE 3<sup>RD</sup>**

**DIS PRESENTED IN DIGITAL STEREO DIS**

UNITED ARTISTS	CINEPLEX ODEON	CINEPLEX ODEON
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LOEWS	CINEPLEX ODEON	CINEPLEX ODEON
<b>ORPHEUM THEATRE VII</b>	<b>WAVERLY TWIN</b>	<b>METRO TWIN</b>
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AND AT A THEATRE NEAR YOU  
FOR TICKETS IN ADVANCE CALL 777-FILM

## MOVIES

Beverly Hills Cop III. #3—Maverick. #4—Crooklyn. #5—When a Man Loves a Woman. #6—The Crow. #7—3 Ninjas Kick Back. #8—You So Crazy.

**160. WHITESIDE—Brooklyn Blvd. at Hutchinson River Pkwy. (409-9037).** #1—The Flintstones. #2—Beverly Hills Cop III. #3—Maverick. #4—When a Man Loves a Woman. #5—Crooklyn. #6—The Crow. #7—3 Ninjas Kick Back. #8—No Escape. #9—You So Crazy. #10—The Inevitable.

## BROOKLYN

AREA CODE 718

- 200. ALPINE—Fifth Ave. at 69th St. (748-4200).** #1—When a Man Loves a Woman. #2—The Flintstones. #3—Maverick. #4—3 Ninjas Kick Back. #5—Four Weddings and a Funeral. #6—The Flintstones. #7—Maverick.
- 203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070).** #1—Crooklyn. #2—Beverly Hills Cop III. #3—Maverick.
- 204. CANARSIE—Ave. L at E. 93rd St. (251-0700).** #1—Beverly Hills Cop III. #2—The Flintstones. #3—The Crow.
- 206. COBBLE HILL—Court St. at Butler St. (596-9133).** #1—Little Buddha. #2—Four Weddings and a Funeral. #3—Even Cowgirls Get the Blues. #4—When a Man Loves a Woman. #5—The Flintstones. #6—Maverick.
- 208. CORMODORE—Broadway at Rodney St. (384-7259).** #1—Beverly Hills Cop III. #2—The Flintstones.
- 210. FORTWAY—E. Hamilton Pkwy. at 68th St. (236-4200).** #1—The Crow. #2—Crooklyn. #3—No Escape. #4—Beverly Hills Cop III. #5—Beverly Hills Cop III.
- 211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700).** #1—Crooklyn. #2—The Crow. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III.
- 213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111).** #1—The Crow. #2—Crooklyn. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III.
- 214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588).** #1—Maverick. #2—Maverick. #3—The Flintstones. #4—The Inevitable. #5—3 Ninjas Kick Back. #6—When a Man Loves a Woman.
- 216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001).** #1—Beverly Hills Cop III. #2—The Crow. #3—When a Man Loves a Woman.
- 217. MARBORO—Bay Pkwy. at 69th St. (232-4400).** #1—Maverick. #2—The Flintstones. #3—3 Ninjas Kick Back. #4—When a Man Loves a Woman. #5—Four Weddings and a Funeral. #6—The Princess and the Goblin.
- 218. METROPOLITAN—392 Fulton St. (858-8580).** #1—The Crow. #2—Crooklyn. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III.
- 219. THE MOVIES AT SNEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-7000).** #1—Beverly Hills Cop III. #2—Through 6/2: When a Man Loves a Woman. #3—The Princess and the Goblin. #4—Beverly Hills Cop III. #5—Maverick. #6—The Flintstones. #7—Through 6/2: The Flintstones. #8—Bruce Brown's The Endless Summer II. #9—Through 6/2: No Escape. #10—When a Man Loves a Woman. #11—Through 6/2: With Honors. #12—3 Ninjas Kick Back. #13—The Flintstones.
- 220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170).** #1—Crooklyn. #2—The Flintstones.
- 222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993).** #1—Beverly Hills Cop III. #2—The Flintstones. #3—Maverick. #4—The Crow. #5—Beverly Hills Cop III.

## QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA—(545-9470).** #1—The Crow. #2—Maverick. #3—Beverly Hills Cop III. #4—The Flintstones. #5—Crooklyn. #6—3 Ninjas Kick Back. #7—No Escape.
- 301. BAYSIDE—LOEWS BAY TERRACE—(428-4040).** #1—Beverly Hills Cop III. #2—Beverly Hills Cop III. #3—Maverick. #4—Maverick. #5—When a Man Loves a Woman. #6—Four Weddings and a Funeral. #7—Crooklyn.
- 303. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711).**

#1—The Flintstones. #2—The Flintstones. #3—Through 6/2: 3 Ninjas Kick Back. #4—Even Cowgirls Get the Blues. #5—The Cowboy Way. #6—The Crow.

**304. CORONA—PLAZA—(639-7722).** #1—Beverly Hills Cop III. #2—The Flintstones.

**305. DOUGLASS—MOVIEWORLD—(423-7200).** #1—Beverly Hills Cop III. #2—Maverick. #3—Maverick. #4—The Flintstones. #5—When a Man Loves a Woman. #6—Through 6/2: The Crow. #6/3: The Princess and the Goblin. #7—Maverick.

**306. ELMHURST—LOEWS ELMHURST—(429-4770).** #1—You So Crazy. #2—The Crow. #3—No Escape. #4—Beverly Hills Cop III.

**307. FLUSHING—MAIN STREET—(268-3636).** #1—The Flintstones. #2—Maverick. #3—Crooklyn.

**308. FLUSHING—UA QUARTET—(359-6777).** #1—Through 6/2: Beverly Hills Cop III. #2—The Princess and the Goblin. #3—Maverick. #4—When a Man Loves a Woman.

**309. FLUSHING—UTOPIA—(454-2323).** #1—When a Man Loves a Woman. #2—Maverick.

**310. FOREST HILLS—CINEMART—(261-2244).** #1—Beverly Hills Cop III. #2—Beverly Hills Cop III.

**311. FOREST HILLS—CENTINENTAL—(544-1020).** #1—Crooklyn. #2—Even Cowgirls Get the Blues. #3—Maverick.

**312. FOREST HILLS—FOREST HILLS—(261-7866).** #1—Little Buddha. #2—Through 6/2: Four Weddings and a Funeral. #6/3: The Princess and the Goblin.

**313. FOREST HILLS—LOEWS TRYLON—(459-8944).** #1—When a Man Loves a Woman.

**314. FOREST HILLS—MIDWAY—(261-8572).** #1—The Flintstones. #2—The Flintstones. #3—Through 6/2: With Honors. #6/3: The Cowboy Way. #4—Like Water for Chocolate. #5—3 Ninjas Kick Back.

**315. FRESH MEADOWS—CINEMA 5—(357-9100).** #1—The Crow. #2—Crooklyn. #3—Maverick. #4—Maverick. #5—Clean Slate. #6—3 Ninjas Kick Back.

**316. FRESH MEADOWS—MEADOWS—(454-6800).** #1—With Honors. #2—Even Cowgirls Get the Blues. #3—Four Weddings and a Funeral. #4—When a Man Loves a Woman. #5—Beverly Hills Cop III. #6—The Flintstones. #7—The Flintstones.

**317. JACKSON HEIGHTS—JACKSON—(335-0242).** #1—Beverly Hills Cop III. #2—Maverick. #3—The Crow.

**318. OZONE PARK—CROSSBAY—(848-1738).** #1—Beverly Hills Cop III. #2—Beverly Hills Cop III. #3—Through 6/2: Crooklyn. #6/3: The Cowboy Way.

**319. OZONE PARK—CROSSBAY II—(641-5330).** #1—The Flintstones. #2—Through 6/2: The Flintstones. #3—3 Ninjas Kick Back. #4—The Crow. #4—Through 6/2: 3 Ninjas Kick Back. #5—Maverick. #6—When a Man Loves a Woman. #7—Maverick.

**320. FLORAL PARK—NORTH SONS TOWERS—(229-7702).** #1—Four Weddings and a Funeral.

**322. SUNNYSIDE—CENTER—(784-3050).** #1—The Flintstones. #2—Beverly Hills Cop III. #3—The Crow.

## STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE—ATRIUM—(317-8300).** #1—The Crow. #2—The Flintstones. #3—Beverly Hills Cop III. #4—With Honors. #5—Maverick. #6—Maverick. #7—Renaissance Man.
- 402. NEW DORP—HYLAN PLAZA—(351-0805).** #1—Through 6/2: Maverick. #2—The Crow. #3—Maverick. #4—The Flintstones. #5—Beverly Hills Cop III.
- 406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9040).** #1—Beverly Hills Cop III. #2—When a Man Loves a Woman. #3—The Crow. #4—The Flintstones. #5—Beverly Hills Cop III. #6—The Flintstones. #7—Through 6/2: With Honors. #6/3: Bruce Brown's The Endless Summer II. #8—Maverick. #9—Through 6/2: Threesome. #10—3 Ninjas Kick Back. #11—Renaissance Man. #10—Through 6/2: Maverick. #6/3: The Princess and the Goblin.

## LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE—(223-2323).** #1—Crooklyn. #2—The Crow.
- 501. BELLMORE—MOVIES—(783-7200).** #1—Maverick.
- 502. BETHPAGE—MID ISLAND—(796-7500).** #1—The Flintstones. #2—The Crow. #3—Thelma & Louise.
- 503. EAST MEADOW—MEADOWBROOK—(731-2423).** #1—The Flintstones. #2—The Flintstones. #3—Through 6/2: The Crow. #6/3: The Princess and the Goblin. #4—The Crow. #5—Philadelphia. #6—Through 6/2: Serial Mom. #7—No Escape. #6/3: The Cowboy Way.
- 504. FRANKLIN SQUARE—FRANKLIN—(775-3257).** #1—The Flintstones. #2—Beverly Hills Cop III. #3—When a Man Loves a Woman. #4—Crooklyn.
- 505. GARDEN CITY—ROOSEVELT FIELD—(741-4007).** #1—Maverick. #2—Maverick. #3—The Crow. #4—When a Man Loves a Woman. #5—Beverly Hills Cop III. #6—Beverly Hills Cop III. #7—The Flintstones.
- 506. GLEN COVE—GLEN COVE—(671-4408).** #1—The Flintstones. #2—Crooklyn. #3—Four Weddings and a Funeral. #4—Beverly Hills Cop III. #5—The Flintstones. #6—Beverly Hills Cop III. #7—The Crow.
- 507. GREAT NECK—SQUIRE—(466-2020).** #1—Maverick. #2—The Flintstones. #3—Crooklyn. #4—Weddings and a Funeral.
- 509. HICKSVILLE—HICKSVILLE—(931-6085).** #1—When a Man Loves a Woman. #2—The Crow.
- 510. LAWRENCE—LAWRENCE—(371-0203).** #1—With Honors. #2—Crooklyn.
- 512. LEVITOWN—LOEWS NASSAU—(731-5400).** #1—Maverick. #2—Maverick. #3—Four Weddings and a Funeral. #4—When a Man Loves a Woman. #5—With Honors. #6—Even Cowgirls Get the Blues. #7—3 Ninjas Kick Back. #8—Beverly Hills Cop III. #9—Little Buddha. #10—Kika.
- 513. LONG BEACH—PARK AVENUE—(432-0570).** #1—The Flintstones. #2—Maverick.
- 514. LYNBROOK—LYNBROOK—(593-1033).** #1—Four Weddings and a Funeral. #2—The Crow. #3—Little Buddha. #4—Through 6/2: Crooklyn. #6/3: Renaissance Man. #5—Through 6/2: 3 Ninjas Kick Back. #6/3: The Princess and the Goblin. #7—Through 6/2: Serial Mom. #6/3: Bruce Brown's The Endless Summer II.
- 515. MALVERNE—TWIN—(599-6066).** #1—Farwell My Country. #2—The Paper. #2—With Honors. #2: The Mighty Ducks; Schindler's List.
- 516. MANHASSET—MANHASSET—(627-7887).** #1—Beverly Hills Cop III. #2—The Crow. #3—Through 6/2: 3 Ninjas Kick Back. #4—With Honors. #6/3: The Princess and the Goblin.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244).** #1—Maverick. #2—The Flintstones. #3—Beverly Hills Cop III. #4—When a Man Loves a Woman. #5—Crooklyn. #6—The Flintstones. #7—Through 6/2: The Crow. #6/3: Renaissance Man. #8—Through 6/2: Maverick. #6/3: The Princess and the Goblin. #9—3 Ninjas Kick Back. #10—With Honors.
- 520. NEW HYDE PARK—BERRICKS—(747-0555).** #1—When a Man Loves a Woman. #2—Maverick.
- 521. OCEANSIDE—OCEANSIDE—(536-7565).** #1—D2: The Mighty Ducks; The Paper. #2—The Snapper; Schindler's List.
- 522. PORT WASHINGTON—MOVIES—(944-6200).** #1—Sirens. #2—Like Water for Chocolate. #3—Naked in New York; Schindler's List. #4—Crooklyn. #5—With Honors. #6—Belle Epique. #7—Serial Mom.
- 523. SOUNDVIEW CINEMAS—(944-3900).** #1—The Flintstones. #2—The Flintstones. #3—Little Buddha. #4—Maverick. #5—Four Weddings and a Funeral. #6—When a Man Loves a Woman.
- 524. ROCKVILLE CENTRE—FANTASY—(764-8000).** #1—The Flintstones. #2—The Flintstones. #3—Maverick.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121).** #1—Beverly Hills Cop III. #2—Beverly Hills Cop III.



526. **ROSLYN-ROSLYN**—(621-8488). #1—When a Man Loves a Woman. #2—Maverick.  
 527. **SYOSSET-SYOSSET TRIPLEX**—(921-5810). #1—The Flintstones. #2—The Flintstones. #3—With Honors.  
 528. **SYOSSET-VA CINEMA 150**—(364-0700). Maverick.  
 529. **HOMESTEAD-VILLAGE CINEMA SEVEN**—(481-5321). #1—Beverly Hills Cop III. #2—The Flintstones. #3—The Crow. #4—Crooklyn. #5—Maverick. #6—You So Crazy. #7—The Inkelwell.  
 530. **VALLEY STREAM-SUNRISE**—(825-5700). #1—The Flintstones. #2—Beverly Hills Cop III. #3—Maverick. #4—The Crow. #5—Crooklyn. #6—3 Ninjas Kick Back. #7—No Escape. #8—You So Crazy. #9—The Inkelwell. #10—Surviving the Game.  
 533. **VALLEY STREAM-GREEN ACRES**—(561-2100). #1—Little Buddha. #2—Naked Gun 33 1/3. #3—When a Man Loves a Woman. #4—With Honors. #5—Four Weddings and a Funeral. #6—Serial Mom.  
 534. **WESTBURY-WESTBURY**—(333-1911). #1—Widows' Peak. #2—Ivan and Abraham. Belle Epoque.

## Suffolk County

600. **BABYLON-BABYLON**—(669-3399). #1—Naked Gun 33 1/3. #2—Through 6/2: Crooklyn. #3—Ninjas Kick Back. #6/3: The Princess and the Goblin. #5—Through 6/2: With Honors. #6/3: Bruce Brown's The Endless Summer II.  
 601. **BABYLON-SOUTH BAY**—(587-7676). #1—When a Man Loves a Woman. #2—The Flintstones. #3—Beverly Hills Cop III. #4—Four Weddings and a Funeral.  
 603. **BAY SHORE-LOEWS SOUTH SHORE MALL**—(666-4000). #1—The Crow. #2—Maverick.  
 606. **BROOKHAVEN-MULTIPLEX**—(289-8900). #1—Beverly Hills Cop III. #2—The Flintstones. #3—Maverick. #4—Crooklyn. #5—When a Man Loves a Woman. #6—The Crow. #7—3 Ninjas Kick Back. #8—With Honors. #9—No Escape. #10—You So Crazy. #11—Four Weddings and a Funeral.  
 608. **CORAMACK-MULTIPLEX**—(462-0553). #1—The Flintstones. #2—Beverly Hills Cop III. #3—Little Buddha. #4—Maverick. #5—Threesome. #6—Crooklyn. #7—When a Man Loves a Woman. #8—The Crow. #9—3 Ninjas Kick Back. #10—With Honors. #11—No Escape. #12—Four Weddings and a Funeral. #13—You So Crazy.  
 610. **CORAM-THE MOVIES AT CORAM**—(736-6200). #1—Beverly Hills Cop III. #2—When a Man Loves a Woman. #3—Maverick. #4—Beverly Hills Cop III. #5—Four Weddings and a Funeral. #6—Through 6/2: Threesome. #7—Ninjas Kick Back. #6/3: The Cowboy Way. #7—Through 6/2: Clean Slate. #7/2: With Honors. #6/2: The Princess and the Goblin. #8—Through 6/2: Crooklyn. #6/3: Renaissance Man. #9—The Flintstones. #10—The Crow.  
 611. **CORAM-PINE**—(698-6442). #1—Beverly Hills Cop III. #2—When a Man Loves a Woman. #3—The Flintstones. #4—Beverly Hills Cop III. Philadelphia.  
 612. **ELWOOD-ELWOOD**—(497-7800). #1—When a Man Loves a Woman. #2—Maverick.  
 615. **VILLAGE CINEMA GREENPORT-GREENPORT**—(577-8000). #1—Maverick. #2—The Flintstones. #3—The Snapper. #4—Beverly Hills Cop III.  
 616. **HUNTINGTON-SHORE**—(421-5200). #1—The Crow. #2—The Flintstones. #3—Even Cowgirls Get the Blues. #4—Crooklyn. #5—Four Weddings and a Funeral.  
 617. **HUNTINGTON STATION-WHITMAN**—(423-1300). Beverly Hills Cop III.  
 618. **ISLIP-ISLIP**—(581-5200). #1—The Flintstones. #2—Beverly Hills Cop III. #3—3 Ninjas Kick Back. #4—Crooklyn.  
 619. **LAKE GROVE-MALL SMITH HAVEN**—(724-9550). #1—Maverick. #2—The Flintstones. #3—Four Weddings and a Funeral. #4—When a Man Loves a Woman.  
 620. **LINDENHURST-LINDENHURST**—(957-5400). Ace Ventura: Pet Detective.  
 621. **MATTITUCK-MATTITUCK**—(298-4405). #1—Four Weddings and a Funeral. #2—3 Ninjas Kick Back. #3—The Flintstones. #4—Maverick. #5—The Crow. #6—Even Cowgirls Get the Blues. #7—Crooklyn. #8—With Honors.  
 622. **NORTHPORT-NORTHPORT**—(261-8400). Through 6/2: Ace Ventura: Pet Detective. #6/3: Blank Check.  
 625. **PATCOQUE-THAT MOVIES AT PATCOQUE**—(363-

- 2100). #1—Even Cowgirls Get the Blues. #2—The Crow. #3—Maverick. #4—The Flintstones. #5—3 Ninjas Kick Back. #6—When a Man Loves a Woman. #6—Maverick. #7—Beverly Hills Cop III. #8—Through 6/2: With Honors. #6/3: The Cowboy Way. #9—Through 6/2: Crooklyn. #10—Through 6/2: Four Weddings and a Funeral. #6/3: Renaissance Man. #11—The Flintstones. #12—When a Man Loves a Woman. #13—Beverly Hills Cop III.  
 630. **SAC HARBOR-SAC HARBOR**—(725-0010). Belle Epoque.  
 632. **SAVILLIE-SAYVILLE CINEMAS**—(589-0400). #1—The Crow. #2—The Flintstones. #3—Maverick.  
 633. **SMITHTOWN-SMITHTOWN**—(265-1551). Through 6/2: Ace Ventura: Pet Detective. #6/3: Blank Check.  
 634. **SOUTHAMPTON-SOUTHAMPTON**—(283-1300). #1—Four Weddings and a Funeral. #2—Through 6/2: The Crow. #6/3: The Cowboy Way. #3—Through 6/2: Crooklyn. #6/3: The Princess and the Goblin. #4—Little Buddha. #5—Through 6/2: 3 Ninjas Kick Back. #6/3: Even Cowgirls Get the Blues. #6/3: Renaissance Man.  
 635. **STONY BROOK-LOEWS**—(751-2300). #1—3 Ninjas Kick Back. #2—Even Cowgirls Get the Blues. #3—Beverly Hills Cop III.  
 636. **WEST ISLIP-TWIN**—(669-2626). #1—When a Man Loves a Woman. #2—Four Weddings and a Funeral. #3—The Snapper.  
 638. **WESTHAMPTON-HAMPTON ARTS**—(288-2600). #1—Beverly Hills Cop III. #2—When a Man Loves a Woman.  
 639. **WESTHAMPTON-WESTHAMPTON**—(288-1500). The Flintstones.

## NEW YORK STATE

AREA CODE 914

## Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**—(234-7300). #1—Kiss. #2—Four Weddings and a Funeral.  
 702. **BROOKVILLE-BROOKVILLE**—(961-4030). #1—With Honors. #2—Four Weddings and a Funeral. #3—Schindler's List.  
 703. **GREENBURGH-CINEMA 100**—(946-4680). #1—Kiss. #2—Four Weddings and a Funeral.  
 706. **HANTHORNE-ALL WESTCHESTER SAW MILL**—(747-2323). #1—The Flintstones. #2—Beverly Hills Cop III. #3—Little Buddha. #4—Maverick. #5—When a Man Loves a Woman. #6—The Crow. #7—Crooklyn. #8—Four Weddings and a Funeral.  
 707. **LARCHMONT-PLAYHOUSE**—(834-3001). Four Weddings and a Funeral.  
 708. **MAMARONECK-PLAYHOUSE**—(698-2200). #1—Beverly Hills Cop III. #2—Maverick. #3—Maverick. #4—The Crow.  
 709. **MOUNT KISCO-MOUNT KISCO**—(666-6900). #1—Beverly Hills Cop III. #2—Even Cowgirls Get the Blues. #3—The Flintstones. #4—Maverick. #5—When a Man Loves a Woman. #6—The Crow.  
 714. **PEEKSKILL-BEACH**—(757-6262). #1—The Crow. #2—Maverick. #3—The House of the Spirits. #4—3 Ninjas Kick Back. #5—Serial Mom.  
 718. **PELHAM-PICTURE HOUSE**—(738-3160). Three Ninjas Kick Back. #4—Guarding Tess.  
 719. **RYE-RYE RIDGE**—(939-8177). #1—When a Man Loves a Woman. #2—The Flintstones.  
 720. **SCARSDALE-FINE ARTS**—(723-6699). Little Buddha.  
 721. **YONKERS-CROSS COUNTY**—(376-7100). #1—The Flintstones. #2—Beverly Hills Cop III. #3—Maverick. #4—Crooklyn. #5—When a Man Loves a Woman. #6—The Crow. #7—With Honors.  
 722. **YONKERS-CENTRAL PLAZA**—(793-3232). #1—The Crow. #2—When a Man Loves a Woman. #3—No Escape. #4—3 Ninjas Kick Back. #5—Even Cowgirls Get the Blues.  
 723. **YONKERS-MOVIELAND**—(793-0002). #1—Maverick. #2—Through 6/2: Maverick. #6/3: The Cowboy Way. #3—Beverly Hills Cop III. #4—Crooklyn. #5—The Flintstones. #6—The Flintstones.  
 724. **YORKTOWN HEIGHTS-THAT MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—Maverick. #2—Through

- 6/2: Maverick. #6/3: The Cowboy Way. #3—The Crow. #4—The Flintstones. #5—The Flintstones. #6—Four Weddings and a Funeral. #7—Through 6/2: With Honors. #6/3: The Princess and the Goblin.

## Rockland County

753. **MANUET-MOVIES**—(623-0211). #1—The Flintstones. #2—With Honors. #3—The Crow. #4—When a Man Loves a Woman. #5—The Flintstones.  
 755. **NEW CITY-CINEMA 66**—(634-5100). #1—Four Weddings and a Funeral. #2—The Flintstones. #3—Beverly Hills Cop III. #4—With Honors. #5—When a Man Loves a Woman. #6—The Mighty Ducks. #3—Ninjas Kick Back.  
 758. **NEW CITY-VA CINEMA 304**—(634-8200). #1—The Crow. #2—Maverick.  
 757. **NYACK-CINEMA EAST**—(358-6631). Like Water for Chocolate.  
 759. **PEARL RIVER-CENTRAL**—(735-2530). #1—Maverick. #2—The Flintstones.  
 760. **PEARL RIVER-PEARL RIVER**—(735-6500). Beverly Hills Cop III.  
 761. **SPRING VALLEY-MARKET PLACE MALL**—(426-1600). #1—Maverick. #2—Maverick. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III. #5—Even Cowgirls Get the Blues. #6—Four Weddings and a Funeral. #7—Through 6/2: Threesome. #6/3: The Cowboy Way. #7—Through 6/2: Clean Slate. #7/2: Serial Mom. #6/3: Renaissance Man. #9—Crooklyn. #10—3 Ninjas Kick Back. #11—Through 6/2: No Escape. #6/3: The Princess and the Goblin.  
 762. **SPRING VALLEY-CINEMA 59**—(425-1428). #1—With Honors. #2—The Crow.  
 764. **LAFAYETTE**—(357-6430). When a Man Loves a Woman.  
 796. **BETHEL-BETHEL CINEMA**—(778-2100). #1—Four Weddings and a Funeral. #2—Belle Epoque.  
 799. **BRIDGEPORT-SHOWCASE CINEMAS**—(339-7171). #1—Beverly Hills Cop III. #2—Serial Mom. #3—Maverick. #4—Crooklyn. #5—When a Man Loves a Woman. #6—3 Ninjas Kick Back. #7—With Honors. #8—You So Crazy. #9—The Inkelwell.  
 800. **BROOKFIELD**—(775-0070). #1—The Flintstones. #2—Crooklyn.  
 801. **DANBURY-CROWN CINE**—(743-2200). #1—When a Man Loves a Woman. #2—Maverick. #3—Bitter Moon.  
 802. **DANBURY-CROWN CINEMA**—(748-2923). #1—With Honors. #2—3 Ninjas Kick Back. #3—Even Cowgirls Get the Blues.  
 803. **DANBURY-CROWN PALACE**—(748-4996). #1—Beverly Hills Cop III. #2—The Crow. #3—Beverly Hills Cop III.  
 804. **DARLIE-PLAYHOUSE**—(655-7655). #1—Maverick. #2—Four Weddings and a Funeral.  
 806. **FAIRFIELD-COMMUNITY**—(255-6555). #1—Kiss. #2—Four Weddings and a Funeral.  
 807. **FAIRFIELD-BULLARD SQUARE**—(339-7151). #1—Little Buddha. #2—Even Cowgirls Get the Blues. #3—The Crow. #4—The Flintstones. #5—No Escape. #6—Reality Bites. #7—The Paper. #8—Philadelphia. #9—Monkey Trouble. #10—Schindler's List.  
 808. **GREENWICH-CINEMA**—(869-6030). #1—The Flintstones. #2—Crooklyn.  
 809. **GREENWICH-CROWN PLAZA**—(869-4030). #1—Widows' Peak. #2—Belle Epoque. #3—Little Buddha. #4—Even Cowgirls Get the Blues.  
 810. **NEW CANAAN-HOT PLAYHOUSE**—(966-1600). #1—Maverick. #2—When a Man Loves a Woman.  
 811. **NORWALK-CINEMA**—(838-4504). #1—The Crow. #2—Crooklyn.  
 813. **SOUTH NORWALK-SONO**—(866-9202). #1—Through 6/2: Schindler's List. #6/3—Germinal.  
 815. **STAMFORD-CROWN AVENUE**—(324-9205). #1—The Crow. #2—Clean Slate. #3—With Honors.  
 818. **STAMFORD-CROWN CINEMA**—(324-3100). #1—

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## MOVIES

- When a Man Loves a Woman. #2—Four Weddings and a Funeral. #3—Beverly Hills Cop III.
- 817. STAMFORD—CROWN RIDGEWAY**—(323-5000). #1—Maverick. #2—The Paper. #3—Ninjas Kick Back.
- 818. STRATFORD—STRATFORD SQUARE**—(377-9406). #1—The Flintstones. #2—Beverly Hills Cop III. #3—Maverick. #4—The Crow. #5—Crooklyn. #6—3 Ninjas Kick Back; No Escape.
- 819. TRUMBULL—CROWN CINEMA**—(374-0462). #1—Beverly Hills Cop III. #2—Maverick. #3—When a Man Loves a Woman.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—Maverick. #2—Little Buddha. #3—The Flintstones. #4—When a Man Loves a Woman.
- 821. WESTPORT—POST**—(227-4500). Beverly Hills Cop III.
- 822. WILTON—CINEMA**—(762-5678). With Honors; Even Cowgirls Get the Blues.

## NEW JERSEY

### AREA CODE 201

#### Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(977-6873). #1—Program unavailable.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—When a Man Loves a Woman. #2—3 Ninjas Kick Back; No Escape. #3—The Flintstones. #4—Maverick. #5—Beverly Hills Cop III. #6—Beverly Hills Cop III. #7—The Flintstones. #8—Crooklyn. #9—Maverick. #10—The Crow. #11—The Crow.
- 903. JERSEY CITY—HUDSON WALL CINEMAS**—(434-1414). #1—Beverly Hills Cop III. #2—The Flintstones. #3—Crooklyn. #4—The Crow.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—With Honors. #2—Four Weddings and a Funeral. #3—When a Man Loves a Woman. #4—No Escape. #5—You So Crazy; Even Cowgirls Get the Blues. #6—The Flintstones. #7—Crooklyn.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—Maverick. #2—The Crow. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III. #5—Maverick.
- 906. GUTTENBERG—GALAXY TRIPLEX**—(854-6540). #1—The Crow. #2—D2: The Mighty Ducks. #3—Backbeat; With Honors.
- 907. WEST NEW YORK—MAYFAIR**—(865-2010). #1—3 Ninjas Kick Back. #2—No Escape; The Inevitable. #3—3 Ninjas Kick Back; The Crow.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—3 Ninjas Kick Back. #2—No Escape. #3—The Crow. #4—The Inevitable; D2: The Mighty Ducks.

#### Essex County

- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—Beverly Hills Cop III. #2—Beverly Hills Cop III.
- 912. CEDAR GROVE—CINEMA 23**—(857-4877). #1—Beverly Hills Cop III. #2—Maverick. #3—When a Man Loves a Woman. #4—With Honors. #5—3 Ninjas Kick Back; Philadelphia. Beg. 6/3; Renaissance Man.
- 913. EAST HANOVER—EAST HANOVER 12**—(515-1160). #1—With Honors. #2—The Crow. #3—Beverly Hills Cop III. #4—The Flintstones. #5—Crooklyn. #6—Beverly Hills Cop III. #7—Four Weddings and a Funeral. #8—When a Man Loves a Woman. #9—Maverick. #10—The Flintstones.
- 915. LIVINGSTON—COLONY**—(972-1646). #1—When a Man Loves a Woman. #2—Maverick. #3—The Flintstones.
- 916. MILLBURN—MILLBURN**—(376-8800). #1—The Flintstones. #2—When a Man Loves a Woman.
- 917. MONTCLAIR—CLARIDGE**—(766-5564). #1—The Flintstones. #2—The Crow. #3—Crooklyn.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—The Inevitable. #2—You So Crazy; Serial Mom. #3—No Escape; Clean Slate.
- 919. NEWARK—ALL-JERSEY MULTIPLEX**—(817-8100). #1—Beverly Hills Cop III. #2—The Flintstones. #3—Maverick. #4—Crooklyn. #5—When a Man Loves a Woman. #6—The Crow. #7—3 Ninjas Kick Back. #8—The Inevitable. #9—You So Crazy.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—Even Cowgirls Get the Blues. #2—Four Weddings

and a Funeral. #3—Through 6/2; Schindler's List. Beg. 6/3; The Princess and the Goblin.

**922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—Maverick. #2—Beverly Hills Cop III. #3—When a Man Loves a Woman.

### AREA CODE 908

#### Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). When a Man Loves a Woman.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—Crooklyn. #2—The Flintstones.
- 932. ELIZABETH—LIMORA**—(352-3483). Program unavailable.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—The Flintstones. #2—Crooklyn. #3—Beverly Hills Cop III. #4—The Crow. #5—With Honors; 3 Ninjas Kick Back.
- 934. ROSELLE PARK—NEW PARK**—(241-2525). #1—Beverly Hills Cop III. #2—Beverly Hills Cop III. #3—The Crow. #4—When a Man Loves a Woman. #5—3 Ninjas Kick Back; Four Weddings and a Funeral.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). Widows' Peak.
- 936. UNION—UNION**—(886-4373). #1—Beverly Hills Cop III. #2—The Crow.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—3 Ninjas Kick Back; Even Cowgirls Get the Blues. #2—Four Weddings and a Funeral. #3—Through 6/2; The Paper. Beg. 6/3; The Princess and the Goblin.
- 938. WESTFIELD—TWIN**—(654-4720). #1—When a Man Loves a Woman. #2—Little Buddha.

### AREA CODE 201

#### Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1640). #1—The Crow. #2—3 Ninjas Kick Back. #3—With Honors. #4—Crooklyn; The Flintstones. #5—Beverly Hills Cop III.
- 951. CLOSTER—CLOSTER**—(768-8880). When a Man Loves a Woman. Beg. 6/3; Renaissance Man.
- 952. EDGEWATER—LOEWS SNOWBOAT**—(941-3660). #1—Beverly Hills Cop III. #2—The Flintstones. #3—When a Man Loves a Woman. #4—Maverick.
- 953. EMERSON—QUAD**—(261-1000). #1—The Crow. #2—Beverly Hills Cop III. #3—Four Weddings and a Funeral. #4—Crooklyn; D2: The Mighty Ducks.
- 959. PARAMUS—CINEMA 35**—(845-5070). Schindler's List.
- 961. PARAMUS—ROUTE 4**—(487-7900). #1—Beverly Hills Cop III. #2—3 Ninjas Kick Back; With Honors. #3—Little Buddha. #4—Maverick. #5—When a Man Loves a Woman. #6—The Flintstones. #7—The Flintstones. #8—Four Weddings and a Funeral; Even Cowgirls Get the Blues. #9—Maverick. #10—Beverly Hills Cop III.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—The Crow. #2—No Escape. #3—Crooklyn.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0153). #1—The Flintstones. #2—Maverick.
- 965. RIDGEFIELD—PARK 12**—(440-6661). #1—Maverick. #2—The Flintstones. #3—Beverly Hills Cop III. #4—The Crow. #5—Maverick. #6—3 Ninjas Kick Back; Crooklyn. #7—When a Man Loves a Woman. #8—Even Cowgirls Get the Blues; Four Weddings and a Funeral. #9—Bitter Moon. #10—Kiss. #11—Little Buddha.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—Bitter Moon; Naked in New York. #2—3 Ninjas Kick Back.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—Schindler's List. #2—Four Weddings and a Funeral. #3—Beverly Hills Cop III. #4—Beverly Hills Cop III.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—Maverick. #2—The Supper. #3—Belle Époque. #4—Four Weddings and a Funeral; Like Water for Chocolate.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-8020). #1—The Flintstones. #2—The Flintstones. #3—When a Man Loves a Woman.
- 972. WESTWOOD—PASCACK**—(664-3204). #1—Maverick. #2—Maverick. #3—With Honors. #4—Through 6/2; Sirens. Beg. 6/3; The Princess and the Goblin.

# PRIME MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing. The date in parentheses at the end of the capsule review refers to the issue of *New York* in which David Denby's or John Powers's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
- PG:** Parental Guidance Suggested. Some material may be inappropriate for children.
- PG-13:** Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
- R:** Restricted. Under 17 requires accompanying parent or adult guardian.
- NC-17:** No children under 17 admitted.
- NR:** No rating given by MPAA.

## NEW FILMS

★ New films recommended by *New York's* critic.

**BABYFEVER**—(1 hr. 50 min.; 1994) A group of women at a baby shower engage in honest girl talk. The focus is on Gena (Victoria Foyt), an uncertain romantic torn between two men. With Matt Salinger and Eric Roberts. Dir. by Henry Jaglom. R, 14, 86

**BAD GIRLS**—(1 hr. 33 min.; 1994) A Western with four heroines—and the kind of thing Andy Warhol might have done 25 years ago with \$50,000 and a few "superstars" summoned from Max's Kansas City (with maybe a gorgeous blond boy or two thrown in). The movie would have been languidly, deliberately absurd—entertaining low camp with lots of skin. But Jonathan Kaplan's *Bad Girls*, shot in the wide-horizon style of Sergio Leone, is nothing if not serious, and skin is something hinted at but not shown. This is a solemn feminist Western about honor. The four women—Madeleine Stowe, Andie MacDowell, Mary Stuart Masterson, and Drew Barrymore—all ride, shoot, and tumble, and though we can see the stupefied filling in here and there, and the occasional faked or trick-edited sequence, we're meant to take it all straight. Forced into prostitution, the four women run away from a warehouse/saloon and remain loyal to one another, riding tall in the saddle like any other group of Western outlaws. The strongest and toughest of them, Madeleine Stowe, is also vulnerable to men, and Stowe, falling in and out of love, gives the defiant performance that she now gives better than anyone—hussy type, flameless strength, and a gun pointed straight at you. The film-makers should have started with Stowe in a gun belt and thrown everything else out. (5/9/94) R, 48

**BEING HUMAN**—(1 hr. 58 min.; 1994) Bill Forsyth directs five separate stories, set in the Bronze Age, the Roman epoch, the Middle Ages, the sixteenth century, and the present. In each, Robin Williams plays a father cut off from his family and longing to get home—a man trying to belong. The character, however, is not fierce and resourceful like Odysseus but a mild fellow enslaved to one thing or another—a Roman master, a terrible job, love itself. In other words, the character is a schump, and though Williams has lovely moments, he can't break out of a concept that allows him no more than harassed, ordinary-man decency. One episode is very fine—the one set in a distant, dusty out-

post of the Roman Empire. John Turturro (in a toga) is at his most inspired as a stupid, hysterically nervous merchant who decides to commit suicide and expects his slave (Williams) to die with him. The looks of mute expropriation that Williams gives Turturro are almost Chaplinesque. And the sequence looks great—even the stage-set Roman view is wonderful. Forsyth has loaded the stories with recurring symbols and visual motifs and even a figure that turns up each time and watches warily from the sidelines. Is it God? The storyteller? Unfortunately, Forsyth selects whatever sense of mystery he has built up by passing a self-conscious narration (poorly read by Theresa Russell) over the stories. (8/23/94) PG-13, 52

**BELLE ÉPOQUE**—(1 hr. 48 min.; 1993) In Spanish with English subtitles. A handsome soldier, after deserting his regiment, takes refuge in the remote country house of an artist with four fetching daughters. Directed by Fernando Trueba. With Pendopo Cruz, Jorge Sanz, Maribel Verdú, and Fernando Fernán Gómez. R, 11, 26, 81, 522, 534, 630, 798, 809, 919

**BEVERLY HILLS COP III**—(1 hr. 43 min.; 1994) Reviewed in this issue. R, 6, 18, 24, 32, 62, 67, 85, 91, 152, 158, 160, 203, 204, 208, 210, 210, 211, 213, 216, 218, 219, 222, 230, 301, 304, 305, 306, 308, 310, 316, 317, 318, 322, 400, 402, 406, 504, 505, 506, 512, 516, 517, 524, 529, 530, 601, 606, 608, 610, 611, 615, 617, 618, 625, 635, 638, 706, 708, 709, 721, 723, 755, 760, 761, 799, 803, 816, 818, 819, 821, 902, 903, 905, 911, 912, 913, 919, 922, 933, 934, 936, 950, 952, 953, 961, 965, 967

**BHAI ON THE BEACH**—(1 hr. 40 min.; 1994) A day trip to Blackpool, England's Coney Island, provides an occasion for three generations of Indian women to candidly share their outlooks on life. Directed by Gurinder Chadha. NR, 1

**BITTER MOON**—(2 hr. 15 min.; 1994) Quessy and mesmerizing, Roman Polanski's new movie is a romantic potboiler so sublimely misconceived that it has become a small triumph of camp. Nigel and Fiona are a priest's English couple who get involved with a French sexpot, Mimi (Emmanuelle Béart), and her wealthy chair-bound husband Oscar (hammy Peter Coyote). A failed American novelist, Oscar insists on telling Nigel the story of his affair with Mimi from their first meeting, through various sexual crevasses (latex, urine), to the moment when their love curdles. Polanski writes countless laughs from the head-on collision of clichés. Hugh Grant and Kristin Scott Thomas play Nigel and Fiona as standard-issue movie Brits—proper and repressed, but innately kinky. Mimi is a male fantasy of the Parisienne, while Oscar dominates the movie with his baleful chortle and endless supply of overheated metaphors. Polanski captures the twisted art of the innumerable love affairs that begin in shared ecstasy and wind up in ritualized games of domination; he marinates these scenes in a palpably dark sense of sin and disgust. (Powers, 3/26/94) R, 15, 54, 801, 965, 966

★ **THE BLUE KITE**—(2 hr. 18 min.; 1993) In Mandarin with English subtitles. In this elegant new movie, the great Chinese director Tian Zhuangzhuang offers a semi-autobiographical portrait of life in Beijing from 1953 to 1967. It's a story of decent comrades betrayed by a roller-coaster revolution that's forever changing direction. Urged to make constructive criticisms of the party, loyal Communists are sent to labor camp when they do. Ordered to service party leaders, pretty young women heroes are jailed as "counter-revolutionaries" when they refuse. Having devoted their lives to Mao's teaching, honest bureaucrats are suddenly denounced by Red Guards, who beat them senseless. We've seen no mainland Chinese film more openly hostile to the Communists than this one, whose politics have gotten the film banned in the People's Republic and its producers threatened with pros-

ecution. But the best reason to see this picture is not its dissident panache, but its precise observing of one family's life, as seen through the eyes of a troubled young boy named Tietou. (Powers, 4/11/94) NR, 15

**THE BOYS OF ST. VINCENT, Parts 1 and 2**—(1 hr. 33 min. each; 1992) John N. Smith directs a fictionalized amalgam of several scandals involving church-related sexual abuse of young boys. I

**BRUCE BROWN'S THE ENDLESS SUMMER II**—(1 hr. 40 min.; 1994) Director Bruce Brown hangs ten with two California surfers, Robert "Wingnut" Weaver and Pat O'Connell, as they wait for the perfect wave. PG, 11, 55, 219, 406, 514, 600

**CLEAN SLATE**—(1 hr. 46 min.; 1994) Comedian Dana Carvey is a forgetful detective; the lovely Valeria Golino, his dancelled in distress. Dir. by Mick Jackson. PG-13, 315, 610, 625, 761, 815, 918

**THE COWBOY WAY**—(1 hr. 45 min.; 1994) Woody Hardwood and Kiefer Sutherland do the urban cowboy thing their way. PG-13, 6, 19, 33, 53, 67, 87, 303, 314, 318, 503, 610, 625, 634, 724

**CROOKLYN**—(1 hr. 55 min.; 1994) There are many reasons to be disappointed in Spike Lee's semi-autobiographical portrait of family life in Brooklyn during the seventies—but one of the main ones is that the two central characters never become grand enough. Woody (Delroy Lindo), the father, an unsuccessful jazz musician, is a dignified but self-absorbed man. Terrifically reassuring with his five children, Woody nevertheless brings no money into the house, and he casts an unfair burden onto his wife. Is he a good musician who's been overlooked or a narcissist deluded about his own talent? Spike Lee's actual father, Bill Lee, is also a jazz musician, and working with autobiographical material may have inhibited him (as well as his sister, Joie, and brother Cinque, who worked on the screenplay). Woody's wife, Carolyn (Alfre Woodard), teaches school and takes care of the five children. Alfre Woodard has a few soft moments in which she's very lovely, but the screenplay doesn't give her enough to work with, and she's not particularly convincing as a workaholic mom. Most of the film is a celebration of Brooklyn as it once was, or as Spike Lee dreams it once was. Playing on the street, the kids enjoy a rowdy but innocent neighborhood life. Despite the vicious activity of many characters, the movie has a tentative, almost unformulated quality, perhaps because the Lees were torn between trying to tell the truth and trying to create a workable fiction. The last third of movie is devoted to Woody and Carolyn's 10-year-old daughter Tooty (Zelda Harris), who begins to feel an identification with her overburdened mother, but that's the kind of material—the growth of sensibility and character—that Lee's pinwheel-vignette style can't handle. (5/16/94) PG-13, 19, 25, 218, 220, 301, 307, 308, 311, 315, 318, 500, 504, 506, 506, 507, 510, 512, 514, 517, 522, 529, 530, 600, 606, 608, 610, 616, 618, 621, 625, 634, 706, 721, 723, 761, 799, 800, 801, 818, 902, 903, 904, 913, 917, 919, 931, 933, 950, 952, 965, 966

**THE CROW**—(1 hr. 40 min.; 1994) The basic décor of this inner-city shock town, based on James O'Barr's underground comic strip, is black on black and disgustingly wet. Director Alex Proyas, an Australian fabricator of music videos and commercials, has created a dark, cramped city, a vile, trashed landscape lit by fires. Sadistic gangs run everything, and when one of them kills a rock singer, Eric Draven (Brandon Lee), and his fiancée, Draven, heralded and accompanied by a crow, comes back from the grave seeking vengeance. You may recall that the star, Brandon Lee (son of Bruce), also died; he was shot accidentally

during the production. Lee seethes his way through the role. In the end, the movie appears to have both killed and immortalized him in a single blow. In brief, *The Crow* is the pop-movie event of the season, a cinematic Black Mass combining stupendous music-video-style visuals, perpetual violence, and a violently dead star playing a violently dead character. That *The Crow* is also profoundly repetitive and humorless, that Alex Proyas can hardly deliver a sequence, may be the points. The Crow has the right might for cult status and midnight audiences. For people too tired or stoned to demand any kind of sense, the movie may be perfect. Considering how frenzied *The Crow* is, it's a miracle that some of the actors come through, especially Eric Hudson as a kindly cop and, as the chief nasty, Michael Wincott. *The Crow* 1, 2, 10, 19, 24, 34, 36, 53, 66, 85, 91, 152, 155, 158, 160, 204, 210, 211, 213, 216, 218, 222, 300, 303, 305, 306, 315, 317, 319, 319, 322, 400, 402, 406, 500, 502, 503, 505, 506, 509, 510, 514, 516, 517, 529, 530, 535, 606, 608, 610, 616, 621, 625, 632, 634, 706, 708, 709, 714, 721, 722, 724, 753, 756, 762, 803, 807, 815, 818, 902, 902, 903, 905, 906, 907, 908, 913, 917, 919, 933, 934, 936, 950, 953, 962, 965

**DREAM LOVER**—(1 hr. 43 min.; 1994) The dream gal of a recently divorced man turns into his biggest nightmare. With James Spader and Madchen Amick. Directed by Nicholas Kazan. R, 8, 45

**D2: THE NIGHTY DOGS**—(1 hr. 47 min.; 1994) Emilio Ercerov and his Pee Wee hockey team head to L.A. Directed by Sam Weisman. PG. S15, 52, 755, 906, 908, 953

**EVEN COWBOYS GET THE BLUES**—(1 hr. 41 min.; 1994) In director Gus Van Sant's long-awaited adaptation of Tom Robbins's counterculture classic, Uma Thurman stars as Sissy Hankshaw, a dreamy hitchhiker with oversteer thumps. Soundtrack by R. G. Lang and Ben Mink. R, 3, 19, 63, 87, 200, 202, 204, 206, 208, 214, 216, 621, 625, 634, 635, 709, 722, 764, 802, 807, 809, 822, 904, 920, 937, 961, 965

**THE FLINTSTONES**—(1 hr. 32 min.; 1994) When the Hanna-Barbera series kicked off in 1960, it was the first cartoon sitcom to air in prime time. Fred and Wilma Flintstone and their friends Barney and Betty Rubble were two squabbling lower-middle-class families living in Bedrock, a paleolithic version of cities suburbia. Working with a cadre of designers and builders, Brian Levant has blown up the cutesy rock-world into huge sets, and the scale of the silly jokes is entertaining. But this \$45-million movie is the product of slavish devotion, and all the money, love, and dedication have resulted in keeping it as faithful—what means, despite the huge sun-drenched, plastic-rock sets, keeping it trivial and small. It's pleasant, but the colossal kiddie-dumbness wears one out. Nothing has been allowed to intrude on the audience's memories—no extra awareness, no sense of anything around or after the show. The movie is a huge sitcom episode. John Goodman roars and roars, a big, happy goof bouncing things off his head, but there's a bored air about the ebullient clown. As Wilma, Elizabeth Perkins, in a reddish-blond beehive, is adorable, but Rosie O'Donnell is wasted, and Rick Moranis, a deft comic in other circumstances, takes his upper lip and looks stupid (even when the character is supposed to be smart). *The Flintstones* PG. 13, 19, 26, 31, 59, 68, 80, 152, 155, 158, 160, 200, 202, 204, 206, 208, 214, 216, 219, 220, 222, 300, 303, 304, 305, 307, 314, 316, 319, 322, 400, 402, 406, 502, 503, 504, 506, 508, 509, 513, 517, 523, 524, 527, 529, 530, 531, 606, 608, 610, 616, 621, 615, 616, 618, 619, 621, 625, 632, 634, 706, 708, 719, 721, 723, 724, 753, 755, 759, 807, 808, 818, 820, 902, 903, 904, 913, 915, 916, 917, 919, 931, 933, 950, 952, 961, 964, 965, 971

**★ FOUR WEDDINGS AND A FUNERAL**—(1 hr. 58 min.; 1994) This British romantic comedy has become an American phenomenon—possibly the most successful British imports ever—and obviously Hugh Grant has a lot to do with it. Exceptionally good-looking in a smooth, hairless, almost nubile way (more deer than goat), he's appealing to women because he's so clearly nonthreatening. The movie is about a group of friends, vaguely situated in London, who go from one wedding to the next in the hope of meeting the right partner among the other guests and get married. Director Mike Newell and the writer, Richard Curtis, show us virtually nothing of the group but their attendance at weddings. An odd existence, of course. And what an unlikely group they are: Stupid, amiable Tom (James Fleet) and his elo-

gant sister Fiona (Kristin Scott Thomas), society swells of unaccountable wealth, apparently spend all their time with near-impenetrable intellectual like Hugh Grant's Charlie and shopgirls. But here's the surprise: The movie has a genuine good spirit, a democratic appreciation of erotic possibilities in unlikely situations. The only problem is Andie MacDowell, a smashing, ruthless American adventurer who becomes the group's most powerful dowdy. She's not so sincerely and flaky. When Grant looks at her as if she were his dream woman, we don't understand him. With Simon Callow as the leader of the rebels. *Four Weddings and a Funeral* 1, 2, 10, 18, 62, 79, 200, 206, 217, 301, 312, 316, 321, 306, 507, 512, 514, 523, 533, 601, 606, 608, 616, 619, 621, 625, 634, 636, 700, 702, 703, 706, 707, 714, 715, 716, 719, 720, 724, 754, 756, 806, 816, 904, 913, 920, 934, 937, 953, 961, 965, 967, 970

**GRIEF**—(1 hr. 27 min.; 1994) Filmmaker Richard LaGratta looks at the wacky world behind the scenes of a fictional court-TV show. NR, 3

**HIGH LONESOME: THE HISTORY OF BLUEGRASS MUSIC**—(1 hr. 35 min.; 1994) Director Rachel Liebling gives a comprehensive look at this American music born in the mountains of the Appalachian region, led by Bill Monroe and other pioneers of the genre, as well as the young musicians who carry on the tradition today. NR, 47

**THE HOUSE OF THE SPIRITS**—(2 hr. 12 min.; 1994) Set in that eerie limbo known as "international cinema," Bill August's new film turns Isabel Allende's sprawling multigenerational South American saga into a strangely lumbering epic about magic, rebellion, and overwhelming passion. Haven't producers learned yet how clueless it is to put Northern American actors in Latino parts? Vanessa Redgrave and Armin Mueller-Stahl begot Meryl Streep, who marries Jerry Irons and begets Winona Ryder—who chirps her lines like a cheerleader discussing rollerblading. By the time Antonio Banderas turns up as her lover, you can only laugh: With his olive skin, black hair, and thick Spanish accent, the poor guy seems to have stumbled into the wrong movie. While Allende's novel features all the Technicolor flourishes of magical realism, August's cinematic style is achingly Scandinavian. Literal, linear, restrained. There's too much blue to his palette. Most of the actors have reason to be blue. Irons is a bizarre choice for the part of a fiery Latino patriarch, and his co-stars fare little better: Ryder walks around looking lost, and Glenn Close seems terribly oppressed. She obviously senses the movie's in trouble. Streep is unexpectedly sublimed as an otherworldly woman whose head is boiling with visions. *House of the Spirits* R, 15, 43, 51, 714

**THE INKWELL**—(1 hr. 52 min.; 1994) In 1976, a mixed-up black teenager (Larenz Tate) gets a two-week reprieve from daily life while visiting a black community on Martha's Vineyard. Directed by Matty Rich. R, 20, 36, 44, 60, 214, 529, 530, 799, 907, 908, 918, 919

**KIKKA**—(1 hr. 55 min.; 1994) In Spanish with English subtitles. In his latest wacky look at life, Spanish director Pedro Almodóvar introduces a new heroine, Kika, a wide-eyed beauty whose about to learn a thing or two about the modern world. NC-17, 3, 18, 42, 81, 81, 812, 700, 703, 806, 965

**★ LIKE WATER FOR CHOCOLATE**—(1 hr. 53 min.; 1992) A lively and funny fantasy, based on Laura Esquivel's colorful novel. Nothing in this golden dream of cooking and sex completely makes sense, but everything in it shines. In this female-centered world, the men are seen for their erotic possibilities, and cooking becomes the magic and mystery of life—at once witchcraft, aphrodisiac, and food. The movie spans decades, and none of the actors seems to get older. The director, Alfonso Arau, plays at filmmaking, plays at everything, yet the movie has surprising force. *Like Water for Chocolate* R, 11, 43, 65, 314, 522, 577, 970

**LITTLE BOOBYA**—(2 hr. 3 min.; 1994) Reviewed in this issue. P, 3, 35, 206, 312, 512, 514, 523, 533, 608, 634, 706, 719, 807, 809, 820, 938, 961, 965

**MAVERICK**—(2 hr. 5 min.; 1994) Reviewed in this issue. PG. 10, 14, 15, 18, 60, 67, 85, 152, 155, 158, 160, 200, 204, 212, 219, 222, 300, 301, 305, 307, 308, 309, 311, 315, 317, 319, 400, 402, 406, 501, 505, 507, 512, 513, 517, 520, 523, 524, 526, 528, 529, 530, 603, 606, 608, 610, 615, 616, 619, 621, 625, 632, 706, 708, 709, 714, 721, 723, 724, 756, 759, 821, 901, 804, 812, 817, 818, 819, 820, 902, 905, 912, 913, 915, 919, 922, 953, 964, 965, 970, 972

**NAKED IN NEW YORK**—(1 hr. 31 min.; 1994) Don Al-

grant's casual notebook-movie about a Harvard boy who comes down to New York and tries to make it as a playwright must become a real-life narcissist, and I'm afraid narcissism wins. There's too much meaningless angst and fatally too much of Eric Stoltz (as the hero), who puts spaces between his words like a bad Method actor from 1955. But Al-grant gets good, self-parodying performances from Tom Hanks, who plays a cynical practical prodigy, and Kathleen Turner, as a tempestuous soap-opera star. With Ralph Macchio, and cameo by many famous people. *(5/9/94) R, 15, 61, 966*

**NO ESCAPE**—(2 hrs. 5 min.; 1994) In the year 2022, planetary wars banishment to a remote and dangerous prison colony. John Robbins (Ray Liotta), a marine captain unfairly accused, isn't about to let that happen. *No Escape* R, 33, 37, 52, 160, 201, 802, 900, 306, 503, 530, 606, 608, 722, 761, 807, 818, 902, 907, 908, 918, 962

**THE PAPER**—(1 hr. 52 min.; 1994) Set during a single day at the imaginary New York Sun, Ron Howard's new comedy is all about the adrenaline rush of putting out a crass, populist tabloid. Michael Keaton stars as a newspaperman who's trying to keep up with the demands upon him. His voluminous pregnant wife (Marisa Tomei) wants him to take to a less-demanding job with the snooty *Sentinel* (an obvious stand-in for *the Times*). At work, he's fighting with a managing editor (Glenn Close) who claims the Sun can't afford to delay its press runs just so his troops can discover the truth about a scandalous case. In the end, he'll just fix things the day after. The movie's never drabber than when it tries to make its two-dimensional characters stop to smell three-dimensional flowers. Howard's good heart makes this movie less savage than it should be, and the last half-hour goes all gooey and sentimental—even about journalistic ethics. Still, obvious decency should cheer you those pundits who fret that the piranha tabloids have wholly devoured our national conscience. *(Powers, 3/21/94) R, 59, 89, 515, 521, 807, 817, 913, 937*

**★ PHILADELPHIA**—(2 hr. 1 min.; 1993) A successful young lawyer (Tom Hanks), dying of AIDS and convinced that his life is over, is fired from his firm first because he was gay and ill, hires a crass, homophobic ambulance chaser (Denzel Washington) to represent him in a damage suit. Much of Jonathan Demme's movie (the script is by Ron Nyswaner) is no more than sympathetic, intelligent, and shrewd. The filmmakers attempt to reverse a few clichés, giving us a black lawyer who's not the dispenser of oratorical advice, and a sympathetic-looking female lawyer (Mary McCormack) who represents the villainous firm and who smugly subjects Hanks to a ruthless cross-examination. Yet despite these attempts to avoid TV-movie p.c., Demme and Nyswaner have got themselves caught up in a conventional and didactic structure. In doing so, Demme is not above using the pathos of Hanks's condition to drive home his points. *(1/3/94) PG-13, 38, 503, 611, 807, 912*

**★ THE PIANO**—(2 hr. 1 min.; 1993) Jane Campion's startling sexual drama ignores most of the rules of classical narrative and heads straight for the center of the story. It's about the sexual life of a strange, and strangely free, Victorian woman, Ada (Holly Hunter), a mute Scottish woman purchased as a wife and transported, sometime in the middle of the nineteenth century, to colonial New Zealand, gets deposited on a vast gray beach with her little daughter and her piano. Her husband-to-be (Sam Neill) leaves the piano behind, but an Englishman gone native named Baines (Harvey Keitel) hauls it into the interior and begins a game of seduction. Ada can win the piano back, one key at a time, if she allows him to do "certain things" to her. It is Ada, however, who is in control, and finally, when she and Baines have the piano, now over 50, is thickly muscled through the chest and shoulders with a rounded gut that makes him not just another well-built actor but a humanly heroic sexual figure. Perhaps only a woman would now photograph a man this way, and when Hunter, with round-bellied and rump, plays the piano in bed, the sensuality is overpowering. A powerful poetic movie in dark gray and green colors. *(11/22/93) R, 20, 59*

**THE PRINCESS AND THE GOBLIN**—(1 hr. 20 min.; 1994) An animated young princess employs some fancy footwork to evade an odious marquis to Prince Froglips and save her imperiled kingdom. G, 8, 33, 60, 65, 155, 217, 219, 305, 308, 312, 319, 406, 503, 514, 516, 517, 600, 610, 625, 634, 724, 761, 809, 937, 972



★ **RED ROCK WEST**—(1 hr. 38 min.; 1994) This little B movie in the noir tradition, completed early in 1993 and rejected for theatrical exhibition in the U.S. by its original distributor, is the best American movie released so far in the year of our Lord 1994. A film noir needs a sap—an honest person who serves as a foil for the others—and it gets a beautiful one in the spaniel-eyed Nicolas Cage, who plays Michael, a Marine vet who finds himself entirely bored in the small town of Wyoming town. Wandering into a bar, Michael is mistaken for a professional killer, and he falls in with some of the nastiest, most devious people to appear onscreen in years. There is the bar's owner, played by the impervious J. T. Walsh; his wife (Lara Flynn Boyle), a high-plains femme fatale; and the actual professional killer, who, in the convincingly psychopathic person of Dennis Hopper, turns out to be an affable fellow with veins that occasionally bulge threateningly in his forehead. Director John Dahl, who wrote the film with his brother Rick, offers the conventions of greed and lust without the overwrought, heavy-breathing self-consciousness of, say, *Body Heat*. These filmmakers are serious and witty. They transfer the noir locale from the usual dark city to the wide-open West, giving us the mean, laconic tongue of the plains rater, but not the nervous jitter of the city dweller. The speech seems stylized in a fresh way, and so is Dahl's economical direction. (5/30/94) NR. 81

★ **RENAISSANCE MAN**—(2 hr. 5 min.; 1994) A failed ad exec (Danny De Vito) turns his dubious talents on a class of failing army recruits. Directed by Penny Marshall. With Gregory Hines. PG-13 11, 26, 34, 40, 46, 66, 88, 119, 400, 406, 514, 517, 610, 625, 634, 761, 912, 951

★ **SANKOFA**—(2 hrs. 5 min.; 1994) While on location in Ghana, an African-American model (Oyafimike Ogundimu) has a visionary experience that leaves her with a greater understanding of the devastation and humiliation her ancestors suffered because of slavery. An independent work from Ethiopian filmmaker Hailu Gerima. NR. 20

★ **SCHINDLER'S LIST**—(3 hr. 5 min.; 1993) Steven Spielberg wants to get it all in, the entire catastrophe of the Polish Jews, and you can feel the obsessive fury in the work, the anguish, the grief passing into into revolt, the weeping in black-and-white (the Polish-born Janina Kaminiski did the cinematography). Spielberg has given the material the rushed, spasmodic, almost inadvertent look of newsreel footage. Under the Nazi occupation of Poland, people are dying everywhere, and the resistance of at least one German, the Catholic Oskar Schindler, seems like a miracle. Spielberg shot the material in the city of Krakow, re-creating the last days of the ghetto there and the efforts of the war profiteer Schindler (Liam Neeson) to hold back his workers—Jews—from the inferno. At the same time, Spielberg chronicles the random killing of Jews and the systematic deportations to Auschwitz. This 185-minute epic has been made in a style of austere realism—fast, angry, and headbashed—that is utterly unlike anything Spielberg has attempted before. The direction is marvellously clear and though every scene is saturated with tragic emotion, the movie doesn't overdo. Spielberg's box-office champ has made the most demanding and emotionally overpowering American movie in years. (12/13/93) R. 11, 59, 83, 515, 521, 522, 702, 807, 813, 929, 959, 967

★ **SERIAL MOM**—(1 hr. 33 min.; 1994) In director John Waters's off-kilter parody of the perfect suburban family, Mom (Kathleen Turner) adds serial killing to her repertoire. R. 26, 33, 44, 503, 514, 522, 533, 714, 761, 799, 918

★ **SIRENS**—(1 hr. 36 min.; 1994) John Duigan directs a biography of the controversial Australian artist Norman Lindsay. With Sam Neill, Hugh Grant, and Tara Fitzgerald. NR. 3, 46, 55, 522, 972

★ **THE SLINGSHOT**—(1 hr. 42 min.; 1994) In Swedish with English subtitles. Set in Stockholm in the twenties, Alec Sandgren's second feature describes life as the plucky 12-year-old son of a Swedish socialist father and a Russian Jewish mother. Based on the novel by Roland Schurt. R. 81

★ **THE SNAPPER**—(1 hr. 30 min.; 1993) The pleasant life of Debra Curley (Coe Madsen) and her large, noisy Irish family is disrupted by the unexpected pregnancy of his 20-year-old daughter (Tina Kellegher). With Ruth McCabe. R. 521, 615, 636, 970

★ **A TALE OF WINTER**—(1 hr. 54 min.; 1994) In French with English subtitles. Eric Rohmer's new movie tells

a lovely, lucid story about betting everything on a romantic long shot. Charlotte Very plays Felicie, a single mother who keeps fighting between two men: Luc (Hervé Parès), a kindly but dry librarian, and self-satisfied Maxence (Michel Volen), a seal-skin businessman who owns the string of beauty parlors where she works. She's unable to commit herself to either because she's still desperately in love with her daughter's father, Charles (Frederic Van Den Driessche), a summer love who disappeared from her life when she accidentally gave him the wrong address five years earlier. Hopefully indecisive and peevishly attached to her vanished lover, Felicie seems out of control for the opening hour. But then Rohmer works the trick he has used in so many of his other living films: He neatly shifts our perspective, casting his heroine's seeming capriciousness in a hopeful new light. (Powers, 4/4/94) NR. 81

★ **THAT'S ENTERTAINMENT III**—(1 hr. 55 min.; 1994) A compilation of song and dance, behind-the-scenes footage, and outtakes from the MGM archive. With Gene Kelly, Judy Albano, Cyd Charisse, Lena Horne, Howard Keel, Ann Miller, Debbie Reynolds, Mickey Rooney, and Esther Williams; directed by Bud Friedgen and Michael J. Sheridan. G. 41

★ **THIRTY TWO SHORT FILMS ABOUT GLENN GOULD**—(1 hr. 34 min.; 1994) A Canadian homage to the great classical pianist among modern pianists, Glenn Gould, starring Colin Fereore, who tries, by turns, to be whimsical, impetuous, and remote. After retiring, Gould became one of the most publicly communicative recluses in the history of art. He was there; he wasn't there. François Girard, who directed the film and wrote it with Don McKellar, takes an open-ended, even quizzical attitude toward Gould. In tune with its subject, the movie is also shy, nervous, and haughty, a kalidoscopic, mildly avant-garde enterprise that mixes styles and points of view. There are three sections: features, features, and features; a variety of diversions, some actual, newly filmed interviews with Gould's acquaintances or fellow musicians. There is much Bach, Beethoven, and Schoenberg on the soundtrack in dazzling performance. Does the movie add up? No, it doesn't, but it's a pleasure to watch. (4/25/94) NR. 81

★ **3 MINUTES KICK BACK**—(1 hr. 39 min.; 1994) This time the rough-and-tumble trio (Max Elliott Slade, Sam Fox, and Evan Bonifant) finds adventure in Japan. Directed by Charles T. Kraganz. PG. 33, 67, 152, 155, 158, 160, 206, 214, 217, 219, 300, 303, 314, 315, 319, 512, 516, 518, 519, 517, 530, 600, 606, 608, 610, 618, 622, 634, 635, 714, 722, 755, 761, 792, 902, 817, 818, 902, 907, 908, 912, 919, 933, 934, 937, 950, 961, 965, 966

★ **THREESOME**—(1 hr. 35 min.; 1994) An appalling movie about two men and one woman who share a college dorm room. The story depends on sexual ambiguity, homosexual feelings, unacknowledged love, or half-acknowledged—and suddenly, just when a mood is developing and something interesting might happen, the writer-director, Andrew Fleming, has a character announce what he's feeling: *Now I'm attracted to . . .* Even forbidding someone in a simplex should be a crime for, even an atheist, Fleming's director has been rewarded with a disaster. He attempts to play with "advanced" ideas about the pleasures of companionship (the movie is an homage to *Jules et Jim*), but he does it TV-atom style, converting the actors into clowning puppets. In Steven Baldwin, a turned-around cap, bares his big teeth and big bump and looks like a talking mule; Lara Flynn Boyle has an orgasm on a toilet while sipping and so on. (5/2/94) R. 38, 406, 608, 610, 761

★ **WHEN A MAN LOVES A WOMAN**—(2 hr. 6 min.; 1994) At first, it might seem the coldest Myra Ryan is just being a little more kindly than usual. Only after a while do we realize that her Alice, a San Francisco school administrator, wife, and mother, is a lush. This movie, written by Ronald Bass (*Rain Man*) and Al Franken (*Saturday Night Live*) and directed by Luis Mandoki (Johnny Suede), has a measured step-by-step consciousness. There's nothing obviously wrong with Alice that would account for her condition—the movie avoids easy explanations and also many of the obvious scenes of its genre while offering its stars an unusual chance for sustained characterizations. In its kind, the movie is first-rate. But it suffers terribly from the limits that American culture now places on the treatment of such subjects. After a striking beginning, when *A Man Loves a Woman* turns into a pushy

therapeutic exercise featuring endless talk, a *drab mise en scene*, a moral atmosphere of dogged and literal-minded persistence. With Andy Garcia as Alice's terrific husband, who is severely criticized for the unspeakable sin of trying to take care of his wife. (5/9/94) R. 11, 18, 26, 40, 55, 66, 85, 152, 156, 158, 160, 200, 206, 214, 216, 219, 219, 301, 305, 308, 309, 313, 316, 319, 406, 504, 505, 509, 512, 517, 520, 523, 524, 526, 533, 601, 608, 610, 611, 613, 619, 622, 625, 636, 638, 706, 709, 718, 721, 722, 753, 755, 764, 799, 801, 810, 816, 819, 820, 902, 904, 912, 913, 915, 916, 919, 922, 930, 934, 938, 951, 952, 961, 965, 971

★ **WIDOWS' PEAK**—(1 hr. 41 min.; 1994) Most people will figure out this movie's mild mystery well before they're supposed to. So one can only marvel at the British capacity for innocence: Do they really think that those hackneyed plots will fool anyone? Playwright Hugh Leonard, a piker in the Agatha Christie trade, supplies some Irish color (the movie is set in a small Irish village in the late twenties) and some good anti-English jokes. Leonard's conceit: In the small town, a bunch of man-hating, happy rich widows rule the roost. Director John Irvin hits a note of black comedy when the widows scurry wildly over a hill-top cemetery, laying wreaths at their husbands' graves. But most of Irvin's direction is clumsy, and one's interest shifts to the survivors. Joan Plowright, playing another tyrant and hypocrite, has inherited the Edith Evans, or eccentric-dowager, position in British movies; this is perhaps her most ad performance yet. And Natasha Richardson amuses herself playing a shallow, manipulative woman—an American widow with a dazzling smile, a fast, nasty voice, and an ambiguous past. The script calls for Mia Farrow to be distant and slightly goony, and it calls for her to be warm and luminous. The trouble is, Farrow doesn't pull the two halves together into a believable person. (5/23/94) PG. 10, 50, 534, 909, 935

★ **WITH NOBODY**—(1 hr. 43 min.; 1994) An unexpected friendship between a female basketball player and a Ivy League student takes a good look at their lives. With Joe Pesci, Brendan Fraser, Moira Kelly, Patrick Dempsey, and Josh Hamilton. Directed by Alek Keshishian. PG-13 8, 20, 33, 64, 69, 155, 217, 219, 314, 316, 400, 510, 512, 515, 516, 517, 522, 527, 620, 606, 608, 610, 621, 622, 902, 721, 724, 753, 755, 762, 799, 802, 815, 822, 904, 906, 912, 913, 933, 950, 961, 972

★ **YOU SO CRAZY**—(1 hr. 26 min.; 1994) In this controversial concert film (finally released sans rating from the MPAA), Martin Lawrence gives his version of life in New York. NR. 11, 36, 152, 158, 160, 306, 529, 530, 606, 608, 799, 904, 918, 919

## REVIEWS

★ **ALL THAT JAZZ**—(2 hr. 2 min.; 1993) Bob Fosse's autobiographical musical, complete with pop-popping, lecherous, heart attacks, heart surgery on camera, conversations with Mimi. Death, and music, and the worst of Ken Russell, the worst of Fellini, and the worst of forces Hollywood. There's a great chorus-line sequence, and Roy Scheider has a few moments of amusing self-mockery, but the rest is mad ecstasies. With Ann Reinking and Les Langelle. R. 11

★ **HOLIDAY**—(1 hr. 33 min.; 1938) The delightful screen adaptation of a Broadway hit play by Philip Barry (featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 9

★ **HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING**—(2 hrs. 1 min.; 1976) Robert Mores at the peak of his first-wave film. Mores recaptures his stage role of J. Pierpont Finch, an endearingly gap-toothed go-getter who scales the corporate ladder with comical chutzpa. As Mores musicals go, this is tops. Rudy Vallee plays Mores's boss, and Michele Le is the snappy young intern. Mores is too charming for words. Dir. David Swift. 1

★ **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**—(1 hr. 28 min.; 1989) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and gleeful celebration of women at the end, made and made with romantic obsession all come together in a way that can only be called classical. With Antonio Banderas, Rossy de Palma, and María Barranco. R. 8

# THEATRE

## LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- Running more than a year.
- Running more than two years.
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**HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE**, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and downtown at 2 World Trade Center, mezzanine level.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

### BROADWAY

#### Now Playing

**ANGELS IN AMERICA: Millennium Approaches**—The first part of Tony Kushner's two-part drama deals with a gay couple, a Mormon couple, and McCarthyite lawyer Roy Cohn as they contend with sexual, political, and religious issues; winner of four Tony awards, including Best Play; directed by George C. Wolfe. Featured in the cast are F. Murray Abraham, Cynthia Nixon, Kathleen Chalfant, David Marshall Grant, Joe Mantello, Ellen McLaughlin, Stephen Spinella, and Jeffrey Wright. Tuesday, Friday at 8 p.m.; Wednesday, Saturday at 2 p.m. The second part, *Perestroika*, completes the stories begun in the first, with the same cast. Wednesday, Thursday, Saturday at 8 p.m.; Sunday at 3 p.m. Each \$10 (for fear of the balcony) to \$65. A few low-priced tickets available at box office on performance. Opened: 5/4/93 and 11/2/93, respectively. **Walter Kerr Theatre**, 219 West 48th Street (239-6200). Each 3 hrs. 30 mins. ● **IRLS**

**BEAUTY AND THE BEAST**—A new musical based on the Disney movie of the same name, about a young Frenchwoman named Belle who encounters the Beast, a prince trapped in a spell placed on him by an evil enchantress; score by Alan Menken; lyrics by Howard Ashman and Tim Rice; book by Linda Woolvertree; choreography by Matt West; direction by Robert Jess Roth. Featured in the cast are Susan Egan, Terrence Mann, MacIntyre Dixon, Burke Moses, Gary Beach, Beth Fowler, Eleanor Gloeckner, Heath Lambert, Stacey Ann Logan, Brian Press, and Kenny Rankin. Monday–Wednesday, Friday and Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3, \$20 to \$65. **Palace Theatre**, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 30 mins. **IRLS**

**BLOOD BROTHERS**—Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomlin. Featured in the cast are David Cassidy, Petula Clark, Shaun Cassidy, Adrian Zmed, Regina O'Malley, Philip Lath, Shauna Hicks, Ivor Brogger, John Schiappa, Jerry Butler, Nick Cockes, Robin Haynes, Karyn Quackenbush, Sam Samuelson, John Soroka, and Susan Tilson. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. Opened: 4/25/93. **Music Box Theatre**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. ● **IRLS**

**BROKEN GLASS**—A drama by Arthur Miller, set in 1938 Brooklyn, about a woman who fights against a crippling ailment while her husband deals with his long-hidden shame; directed by John Tillingier. Featured in the cast are Ron Rifkin, Amy Irving, David Dukes, Frances Conroy, Lauren Klein, and George N. Martin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$50. **Booth Theatre**, 222 West 45th Street (239-6200). 1 hr. 45 mins. No intermission. **IRLS**

**CAROUSEL**—A revival of the 1945 Rodgers & Hammerstein musical, based on the play *Lullaby*, by Ferenc Molnar, about a carnival barker whose romance leads to violence and finally redemption; directed by Nicholas Hytner; choreography by Sir Kenneth MacMillan. Bob Crowley's sets are gleamingly stylized by a skillful eye and hand. Featured in the cast are Jennifer Alexander, Kate Buddecke, Michael Hayden, Byron Jennings, Eddie Korbic, Audra Ann McDonald, Sally Murphy, Jon Marshall Sharp, Fisher Stevens, Shirley Verrett. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/28, \$55, \$65. **Vivian Beaumont Theatre**, 150 West 66th Street (239-6200). 2 hrs. 55 mins. **IRLS**

**CATS**—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American cats; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effortless direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$37.50 to \$65. Opened: 10/7/92. **Winter Garden Theatre**, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● **IRLS**

**CRAZY FOR YOU**—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Karen Ziemba star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiring candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Ockrent. With John Hilliker, Kay McClelland, Bruce Adler, Carleton Carpenter, Jane Cammell, Beth Leavel. Monday through Saturday at 8 p.m. (except Thursday); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$65. Opened: 2/19/92. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hrs. 40 mins. ● **IRLS**

**DANN YANKES**—A revival of the 1966 Tony-award-winning musical comedy about a baseball fan who sells his soul to the Devil in order for his favorite team to win. Based on Douglas Wallop's novel *The Year the Yankees Lost the Pennant*; book by George Abbott and Wallop; music and lyrics by Richard Adler and Jerry Ross; directed by Jack O'Brien; choreographed by Bob Marshall. O'Brien has deftly updated the book, and his visual touches are as quotably witty as his additions to the dialogue. Featured in the cast are Bebe Neuwirth, Victor Garber, Jared Emick, Scott Wise, Linda Stephens, and Dick Latessa. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Wednesday at 2 p.m.; \$35 to \$65. **Marquis Theatre**, 1535 Broadway, at 45th Street (307-4100). 2 hrs. 40 mins. **IRLS**

**GRAY'S ANATOMY**—The return of Spalding Gray's fourteen-theatrical autobiographical monologue, in which he is diagnosed with a sight problem and realizes he must deal with his own mortality; directed by Renee Szafrank. 6/5 through 6/27. Sunday and Monday at 8 p.m.; \$24 to \$28. **Vivian Beaumont Theatre**, 150 West 66th Street (239-6200). 1 hr. 40 mins. No intermission. **IRLS**

**GREASE**—A new production of the 1972 musical about a group of high-school seniors in 1959; book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Featured in the cast are Rosie O'Donnell, Ricky Paull Goldin, Susan

Wood, Sam Harris, Marcia Lewis, and Billy Porter. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. **Eugene O'Neill Theatre**, 230 West 49th Street (239-6200). 2 hrs. 30 mins. **IRLS**

**GUYS AND DOLLS**—Martin Vidnovic, Kim Crosby, Jennifer Allen, and Jamie Farr star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser, directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography soars, bounces, and slides to new heights of musical-comedy dancing. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65. Opened: 4/14/92. **Martin Beck Theatre**, 302 West 45th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

**AN INSPECTOR CALLS**—A Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and their involvement in the suicide of a young girl; directed by Stephen Daldry. Things unfold in the manner of an intelligent and effective thriller against the background. Featured in the cast are Kenneth Cranham, Rosemary Harris, Philip Bosco, Marcus D'Amico, Jane Adams, Adam Gillett. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$45 to \$55. **Royale Theatre**, 242 West 45th Street (239-6200). 1 hr. 50 mins. No intermission. **IRLS**

**JACKIE MASON: POLITICALLY INCORRECT**—A one-man show written and performed by Mason, who comments on political and social issues in the nineties. Mason's jokes are newsworthy, but add little to a knife thrower's blades. Monday through Saturday at 8 p.m.; \$42.50 to \$47.50. **John Golden Theatre**, 252 West 45th Street (239-6200). 2 hrs. **IRLS**

**KISS OF THE SPIDER WOMAN**—The 1993 winner of seven Tony awards, including Best Musical; by Terrence McNally, based on the Manuel Puig novel about two men in a South American prison—a gay window dresser and a revolutionary—whose perspectives on life are very different; music by John Kander; lyrics by Fred Ebb; direction by Harold Prince. Featured in the cast are Chita Rivera, Jeff Hyslop, and Brian Mitchell. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$35 to \$65. Opened: 5/3/93. **Broadhurst Theatre**, 235 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

**LAUGHTER ON THE 23RD FLOOR**—A comedy by Neil Simon about a group of New York comedy writers in the early days of live television; directed by Jerry Zaks. Featured in the cast are Nathan Lane, Randy Graff, Mark Linn-Baker, Lewis J. Stadlin, John Slater, Ron Orbach, J. K. Simmons, Stephen Mailer, Betty Schram. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; on 3/30 at 2 p.m. only; \$32.50 to \$50. Opened: 11/22/93. **Richard Rodgers Theatre**, 226 West 46th Street (307-4100). 2 hrs. 25 mins. **IRLS**

**LES MISÉRABLES**—Musical, based on the Victor Hugo novel, book by Alain Boublil and Claude-Michel Schönberg; music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righting police inspector in a lifelong struggle to evade capture. Featured in the cast are Donn Cook, Andrea McArdle, Robert Cuccioli, Sarah Urearte, Craig Rubano, Jennifer Lee Andrews, Drew Frenkel, and David Ralston. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$15 (for rear mezzanine) to \$65. Opened: 3/12/93. **Imperial The-**

ater, 249 West 45th Street (239-6200), 3 hrs. 15 mins. ●●IRLS

**MEDIA—Euripides'** tragedy, in which a rejected woman exacts a ferocious and barbaric revenge; translated by Alistair Elliot; directed by Jonathan Kent. Found in the cast are Diana Rigg, Tim Woodward, Jane Lowe, Nicola Willis, Janet Henfrey, John Southworth, John Turner, and Dad Mullan. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 6/26; \$37.50 to \$50. **Longacre Theatre**, 220 West 48th Street (239-6200), 1 hr. 30 mins. No intermission. IRLS

**MISS SAIGON—Alan** Muraoka, Rona Figueroa, Eric Kunze star in a musical, directed by Nicholas Hytner; score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Malby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Kaye Kirk, Yancy Arias, Tami Tappan, Emy Bayne. Monday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; \$15 (for the rear of the rear mezzanine) to \$65. Opened 4/11/91. **Broadway Theatre**, 1681 Broadway, at 53rd Street (239-6200), 2 hrs. 45 mins. ●●IRLS

**PASSION—A** new musical, based on the 1869 Italian novel *Forto*, by Iginio Ariotti, about a woman's unrequited love for a handsome young army captain; music and lyrics by Stephen Sondheim; book and direction by James Lapine. Featured in the cast are Donna Murphy, Jere Shea, Martin Mazze, Gregg Edelman, Tom Aldredge, Linda Balgord, Chris Greenwald, William Parry, Matthew Parritz, Francis Ruivier, George Dvorsky, Jilly Lambert, Marcus Olson, John Leslie Wolfe, Gibby Brand, Coleen Fitzpatrick. Monday through Saturday at 8 p.m.; Wednesday and Sunday at 2 p.m.; \$40 to \$65. **Plymouth Theatre**, 236 West 45th Street (239-6200), 1 hr. 50 mins. No intermission. IRLS

**THE PHANTOM OF THE OPERA—Andrew** Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilwell; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Jeff Keller) who haunts the premises beneath the Paris Opera House and endures a reign of terror over performers and audience alike. With Tracy Shyne, Clarin Sheehan, George Lee, Andrew Richard, Warren Pugh, Elena Jeanne Batman, Leila Martin, Frederic Heriges, Trent Brown. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$15 (for the rear of the rear mezzanine) to \$65. Opened 1/26/88. **Majestic Theatre**, 247 West 44th Street (239-6200), 2 hrs. 30 mins. ●●IRLS

**SALLY MARR...AND HER ESCORTS—A** comedy starring Joan Rivers about the life of the first female comic, who toiled as a door-to-door vacuum-cleaner saleswoman, teacher of strippers, and mother of stand-up comic Lemmy Brince; co-written by Rivers, Erin Sanders, and Lonny Price; directed by Price. With Jonathan Brody, Ken Nagel, Mary McCormack, Wednesday, Friday, and Saturday at 2 p.m.; and 8 p.m.; Thursday at 8 p.m.; Sunday at 3 p.m.; the week of 6/6, schedule will be Monday through Thursday, Saturday at 8 p.m.; Wednesday at 2 p.m.; \$37.50 to \$50. **Helen Hayes Theatre**, 240 West 44th Street (307-4100), 2 hrs. IRLS

**SHE LOVES ME—A** revival of the 1963 Tony-award-winning musical based on the musical by the *Parfumerie* (also the basis of two films, *The Ship Around the Corner* and *In the Good Old Summertime*), by Miklos Laszlo, about the romantic entanglements of a squabbling salesclerk and her manager; book by Joe Masteroff; music by Jerry Block; lyrics by Sheldon Harnick; directed by Scott Ellis; choreography by Larry Marshall; settings by Tony Walton; musical direction by David Loud. The creators have fashioned the perfect intimate musical that leaves one pleasurably gasping for breath, and for more. Featured in the cast are Boyd Gaines, Diane Trantanto, Sally Mayes, Howard McGillin, Jonathan Freeman, Lee Wilkof, Louis Zorich, and Danny Citone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$65. Opened 10/7/93. **Brooks Atkinson Theatre**, 266 West 47th Street (307-4100), 2 hrs. 50 mins. IRLS

**THE SISTERS ROSENWEG—Wendy** Wasserstein's most accomplished play to date. Fifty-four-year-old Sara

celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pieni, an international travel writer, in London. Directed by Daniel Sullivan. Featured in the cast are Michael Learned, Deborah Rush, Tony Roberts, Joanne Camp, Tom Hewitt, Amy Ryan, Brian F. O'Byrne, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$50. Opened 3/18/93. **Ethel Barrymore Theatre**, 243 West 47th Street (239-6200), 2 hrs. 40 mins. ●●IRLS

**TOMMY—A** musical written and composed by Pete Townshend, based on the 1969 recording of the same name by The Who, about a withdrawn young boy who becomes a Pinball Wizard, 1993 winner of five Tony awards; adapted by Townshend and director Des McAnuff. Featured in the cast are Anthony Barbita, Michael Cervera, Laura Dean, Jonathan Dukitch, Cheryl Freeman, Paul Kandel, and Buddy Smith. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$20 to \$65. Opened 4/22/93. **St. James Theatre**, 246 West 44th Street (239-6200), 2 hrs. ●●IRLS

**TWILIGHT: LOS ANGELES, 1992—A** one-woman show, written and performed by Anna Deavere Smith, about the AIDS crisis; directed by George C. Wolfe. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 8/7; \$25 to \$47.50. A New York Shakespeare Festival production at the **Cort Theatre**, 138 West 48th Street (239-6200), 2 hrs. 30 mins. IRLS

## OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

### Previews

**MERRILLY WE ROLL ALONG—A** new production of the 1981 Stephen Sondheim/George Furth musical, about three college friends whose friendship disintegrates; directed by Susan H. Schulman. Previews now prior to a 6/9 opening. Tuesday through Friday at 8 p.m.; Saturday at 2:30 and 8 p.m.; Sunday at 2:30 and 7 p.m.; \$35. A York Theatre Company production at **St. Peter's Church**, 619 Lexington Avenue at 54th Street, Citicorp Center (534-5366).

**THE NAKED TRUTH—A** comedy by Paul Rudnick about a sociologist who battles a gallery opening of photographs of the three of his obsessions; directed by Christopher Ashley. Featured in the cast are Peter Bartlett, J. Smith-Cameron, John Cunningham, Cynthia Darlow, Debra Messing, Mary Beth Peil, Valarie Pearlman, and Victor Szlezak. Previews now prior to a 6/16 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; also 6/22, 6/25 at 2 p.m.; \$30. **WPA Theatre**, 519 West 23rd Street (206-6523).

**SIMPLY COLE PORTER—A** musical revue of tunes from *Can-Can*, *High Society*, and *Kiss Me Kate*, as well as some undiscovered songs; conceived and by starring Deborah Auzensius and J. Kent Barnhart; directed by Francis J. Cullinan. Previews begin 6/4 prior to a 6/9 opening. Wednesday and Thursday at 8 p.m.; Friday and Saturday at 7 and 10 p.m.; Sunday at 2 p.m.; through 7/17; \$30. A Glove Morra production at the **Perry Street Theatre**, 31 Perry Street (797-9777).

**THAT'S LIFE!—A** musical revue about contemporary Jewish life in America; book by Stacey Lufkin; conceived, directed, and choreographed by Helen Butler-off. Previews begin 6/4 prior to a 6/12 opening (at 7 p.m.). Tuesday through Thursday, Saturday at 8 p.m.; Wednesday and Sunday at 2 p.m.; Sunday at 2 p.m.; \$30. A Jewish Repertory and Leahy production at **Playhouse 91**, 316 East 91st Street (831-2000).

### Now Playing

**ALL IN THE TIMING—Six** snappy one-act plays by David Ives that are idiosyncratic, perky, quirky, and asstringent—the laughter is steady and has an educated ring; directed by Jacob McCrall. With Natuzza Oppe, Robert Stanton, Michael Countryman, Wendy Lawless, Ted Neustadt. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35. **John Houseman Theatre**, 450 West 42nd Street (239-6200).

**THE BALL—A** musical by Michael Alasi and Browne Jones, inspired by the fashion balls made famous in the film *Pier 6*; written by Wally Sadey, Mary Kathryn Cornwell, second George, Jerilyn Jeffers, Lisa Menace-Johnson, Jill Kiegleman, James F. Murphy, Monique Olan, Joseph Perry, Brockton Pierce, Richard Skipper, Glenn Vargas, Kimberli Wahmann. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/26; \$30. **DUO Theatre**, 62 East 48th Street, between Second Avenue and Bowery (598-4323).

**BIG WOMAN 'N' ME—A** one-woman show, written and performed by Phyllis Yussman. She plays five women; directed by Loni Berry. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 7 p.m.; Saturday at 3 p.m.; through 6/5; \$30. A New York Shakespeare Festival production at the **Joseph Papp Public Theater**, 425 Lafayette Street (598-7151).

**BLOWN SIDEWAYS THROUGH LIFE—Claudia** Shear's one-woman show about her 65-year search, from whorehouse to penthouse, for the perfect position; directed by Christopher Ashley. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; \$32.50. **Cherry Lane Theatre**, 38 Commerce Street (969-2039).

**BLUE MAN GROUP: TUBES—Matt** Goldman, Paul Stanton, and Chris Wark direct these mad men as they look like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Wednesday at 5 and 8 p.m.; Thursday at 8 p.m.; Friday and Saturday at 7 and 10 p.m.; Sunday at 5 p.m. and 8 p.m.; through 11/1/91. **Anchor Place Theatre**, 434 Lafayette Street (254-4370). ●●

**BOYS DON'T WEAR LIPSTICK—A** one-person show, written and performed by Brian Belovitch, about his journey through gender transformation; directed by Keith Greer. Monday and Tuesday at 8 p.m.; through 6/28; \$15. **Charles Ludlum Theatre**, One Sheridan Square (677-5399).

**BRING IN THE MORNING—A** musical that celebrates adolescence, with a score that ranges from the ragtime to gospel and pop; by Gary William Friedman and Herb Schapiro; directed by Bertin Rowman. With Yassin Alari, Joaquin, Imelda de Los-Royes, Sean Grant, Inaya Jafin, Yvette Lawrence, Nicole Leach, Shannon Peters, Raquel Polio, Steven X. Ward, Kevin H. Wright. Wednesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 1 p.m. and 5 p.m.; \$15 to \$45. **Variety Arts Theatre**, 110 Third Avenue, at 14th Street (239-6240).

**THE BROTHERS KARAMAZOV—Dostoevsky's** drama, adapted and directed by David Fishelson, about three brothers who have been separated since childhood, and the mystery of who killed their father. Generally Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/5; \$25. A Jean Cocteau Repertory production at the **Bouwerie Lane Theatre**, 330 Bowery, at Bowd/2nd Streets (677-0004).

**CINOMAN AND REBECK—The** third part of the Miranda Theatre Company's "One-acts by Women" series. Featuring Susan Cinoman's *The Bull*, in which a bull, transformed into a man, seduces a woman; Susan Cinoman's *The Sister of Cork*, in which a widowed captain is manipulated in thirteenth-century Cork, Ireland; *Hysteria*, about the infatuation of a young Victorian girl; and *Truth & Sex*, a comedy about a neurotic woman who reveals her background eight months into a relationship. Also, Theresa Rebeck's *The Drinking Problem*, about a woman struggling to be understood in a bar; and *Does This Woman Have a Name?*, a comedy about two roommates who explore the phone-sex business. With Geneva Carr, Patricia Cornell, Wayne Adam Farnes, Sally Frontman, Raymond Harter, Jon Jank, Jerry McIntire, Patricia Mayberry, Matt Murrie, Alexandra Napier, Paul O'Brien, Polly Segal, Theodore. Opens 6/1. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 5/31 at 8 p.m.; \$15. **Alice's Fourth Floor**, 432 West 42nd Street (581-3888).

**CUTE BOYS IN THEIR UNDERPANTS FIGHT THE EVIL TROUSERS—A** comedy, written and directed by Robert Coles, about a phony theatrical agency that lures aspiring actors. Thursday-Saturday at 8 p.m.; Sunday at 3 p.m.; \$15. A Vortex Theatre Company production at the **Sanford Meisner Theatre**, 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

**FAMILY SECRETS—A** one-woman comedy with Sherry Glaser, who plays everyone from a grandmother who

finds love at 80 to a bratty teenager and her pregnant sister; co-written and directed by Greg Howells. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$35, \$37.50. **Westside Theatre**, downstairs, 407 West 43rd Street (307-4110).

**THE FANTASTICS**—The longest-running show on or off Broadway (now in its 35th year) is a gracious musical fabric that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 7 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$32. Opened 5/3/66. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

**FOREVER PLAID**—A musical comedy, written and directed by Stuart Ross, tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a midnight layover on earth to do the show they never got to do. With David Benoit, Richard Coombs, Drew Frady, and Jeffrey Kon. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; Thursday at 7:30 p.m. and 10:30 p.m.; Opened 5/20/91. **Steve McGraw's**, 138 West 72nd Street (295-7410).

**FOUR DOGS AND A BONE**—A satire, written and directed by John Patrick Shanley, on moviemaking and the power plays between a producer, screenwriter, seasoned actress, and aspiring starlet. With Reg Rogers, Kim Zimmer, Arabella Field, Grant Shaud. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 9:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$29.50. **A Manhattan Theatre Club production at the Lucille Lortel Theatre**, 121 Christopher Street (239-6280). **IRLS**

**THE GIO**—A staged concert of Douglas J. Cohen's musical about six amateur jazz musicians who land an engagement at a Catskill resort; directed by Victoria Bassett. Tuesday through Saturday at 7:30 p.m.; Wednesday and Sunday at 3 p.m.; Thursday 6:52. **A Manhattan Theatre Club Stage II production at City Center**, 131 West 55th Street (581-1212). **IRLS**

**GOING SOUTH**—and **LONG DAY'S JOURNEY INTO NIGHT**—Two works in repertory. The first is a gospel musical by Van Dirk Fisher. Thursday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m. The second is Eugene O'Neill's drama. Wednesday and Thursday at 8 p.m.; Thursday 6:19; \$20 each. **Riant Theatre**, 161 Hudson Street, fourth floor (925-8353).

**HIDE YOUR LOVE AWAY: The Ballad of Brian Epstein**—A drama by Kevin Scott about the man who helped make the Beatles a success; directed by Leonard Foglia. With Amy Hohn, Sarah Long, Albert Macklin, Stephen Singer, Justin Theroux. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; \$28. The Eclectic Theatre Company and Liverpool Production Company production at **The Actor's Playhouse**, 100 Seventh Avenue South (691-6226).

**THE YOUNG Mr. MACAW**—A sequel by Mac Wellman to his *A Matter of Choice*, which continues the story of a young man who escapes life by following meteorological prophecy; directed by Marcus Stein. With Yusef Bulos, Bob Kirsh, Steve Mellor, Melissa Smith, Francis Swift. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Thursday 6:15. **Primary Stages**, 354 West 45th Street (333-7471).

**HYSTERICAL BLINDNESS (And Other Southern Tragedies That Have Plagued My Life Thus Far)**—A musical comedy by Leslie Jordan about his attempt to distance himself from the South by taking his talents to Hollywood; music and lyrics by Joe Patrick Ward; directed by Carolyn Barry. Tuesday through Thursday, Saturday at 8 p.m.; Friday at 7 p.m.; Saturday and Sunday at 3 p.m.; \$30, \$35. **Playhouse on Vandam**, 15 Vandam Street, between Sixth Avenue and Varick Street (691-1555).

**KINDERTRANSPORT**—Diane Samuel's drama in which a young German Jewish girl is separated from her parents and brought to England to escape the war; directed by Abigail Morim. Featured in the cast are Michael Gaston, Diana Ivey, Jane Kazemcar, Patricia Kilgariff, Mary Mara, and Alanna Ubach. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; Thursday 6:30; \$40. **A Manhattan Theatre Club Stage I production at City Center**, 131 West 55th Street (581-1212). **IRLS**

**MARATHON 1994**—A festival of one-acts. Series C features Steve Martin's *Wasp*, directed by Curt Dempster; Antoine O'Flaherty's *Blood Quality*, directed by Kevin Conroy; Julie McKee's *The Far-Flung*, directed by Eileen Silvers; and *Whom the Southern Bells Told*, directed by Walter Bobbie. Wednesday through Monday at 7:30 p.m.; Sunday at 3 p.m.; through 6/12, \$25. **Ensemble Studio Theatre**, 549 West 52nd Street (247-3405).

**MARIE ANTOINETTE**—A chronicle play in two acts by Conrad Bisson and Elizabeth Fuller; directed by Brian Owens. Tuesday through Thursday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 3 p.m.; through 6/19, \$21. **A Jean Cocteau Repertory production at the Bouwerie Lane Theatre**, 330 Bowery, at Bond/Second Streets (677-0046).

**THE MEDIUM**—A drama, conceived and directed by Anne Bogart, based on the life and writings of media critic and philosopher Marshall McLuhan. With Ed Arava, Will Bond, Ellen Lauren, Kelly Mauer, Tom Nolis. Tuesday through Saturday at 8 p.m.; Sunday at 3 and 7 p.m.; \$22, \$25. **New York Theatre Workshop**, 79 East 4th Street (302-6989).

**MILK AND HONEY**—A revival of the Broadway musical by Jerry Herman about an older man and a young widow who meet on the way to Israel, featuring the songs "The 'Chin Up Lady" and "Lying to Myself"; directed by Richard Sabellico. Featured in the cast are Chevy Chase, Ron Holgate, Jeanne Lehm, James Barbour, Joanne Bogart, Norman Goldstein, Avi Hoffman, Irma Rogers, Lauree Taradash, and Lori Winer. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 6/26, \$30. **American Jewish Theatre**, 307 West 26th Street (633-9777).

**MOE'S LUCKY SEVEN**—A dramatic comedy by Marlane Meyer about a barroom romance during a dockworkers' strike, and the forces that unite and divide men and women; directed by Roberta Levitow. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 6/26, \$30. **Playwrights Horizons**, 416 West 42nd Street (279-4210).

**MORT SAIL'S AMERICA**—A one-man show about the political and social power structure in American life. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$25, \$30. **Queens Theatre**, 42 West 58th Street (294-6280).

**NOVELAND**—A one-person show with Everett Quinton, who portrays legendary divas from the silver screen; directed by Eureka. Wednesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; \$25. **Ridiculous Theatrical Company**, One Sheridan Square, at West 4th Street (691-2271).

**MY LIFE AS A CHRISTIAN**—An autobiographical one-man show, written and performed by Jaffe Cohen, about growing up Jewish and gay; directed by Michael Sam. Wednesday through Friday at 8 p.m.; Saturday at 7 and 9 p.m.; Sunday at 6 and 8 p.m.; \$22.50. **Courtyard Theatre**, 39 Grove Street (779-8447).

**NUNSENSE**—Dan Goggin's entertaining musical comedy, now in its ninth year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. With Dody Goodman. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3, \$35, \$37.50. **Douglas Fairbanks Theatre**, 432 West 42nd Street (294-4321). ●●

**PERFECT CRIME**—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Manzi, J. A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; \$30. Opened 5/5/87. **Duffy Theatre**, 1553 Broadway, at 46th Street (695-3441). ●●

**QUEEN CHRISTINA**—August Strindberg's drama about Sweden's scandalous seventeenth-century royal, directed by A. M. Raychel. Saturday at 2 p.m.; Sunday at 5 p.m.; through 6/26, \$16. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

**REPORTORIO ESPAÑOL**—June performances: *And the Animal Empire*, conceived and directed by Jorge Ali Trane; Federico Garcia Lorca's *Blood Wedding*; \$30. These Spanish-language performances are varied dur-

ing the month; simultaneous English translation at some shows. **Gramercy Arts Theatre**, 138 East 28th Street (889-2850).

**ROCK COUNTRY**—A drama by Bill Elverman, about a lawyer's struggle to reconcile with his politician father, and Coley, by Philip Calabro; with Jeffrey Albricht, Michael Cunniff, Maureen Hennigan, Toni James. 6/2 through 6/4 at 8 p.m.; \$10 to \$15. **A Love Creek production at the Nat Horne Theatre**, 440 West 42nd Street (769-7773).

**A ROMANCE IN NEW YORK**—A one-woman musical with Mary Setrakian, who sings Puccini, Gershwin, and Coley, by Philip Calabro; with Jeffrey Albricht, Michael Cunniff, Maureen Hennigan, Toni James. 6/2 through 6/4 at 8 p.m.; 6/4, 6/5 at 3 p.m.; \$15. **Altered Stages**, 212 West 26th Street, between Seventh and Eighth Avenues (765-8244).

**SANCHO AND DON**—A modern-day comedy/drama with nime on the adventures of Don Quixote and Sancho Panza, by Sigfrido Aguilar, Jim Calder, and Andy Tersten. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$18. **Intar**, 420 West 42nd Street (695-6134).

**THE SEAGULL**—A new adaptation of Chekhov's comedy, set in 1940s Hollywood; directed by A. M. Raychel. Wednesday, Thursday, and Saturday at 8 p.m.; Sunday at 2 p.m.; through 6/26, \$16. **Theatre-Studio**, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

**SHAKER HEIGHTS**—Quincy Long's comedy about what happens when a brother's role of celibacy cramps the style of his sister in their home near a golf course; directed by Neil Pele. With Robert Bell, Felicity Huffman, Jordan Lage, Mary McCann, Ray Anthony Thomas, Todd Weeks. Tuesday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 6/25, \$28. **Atlantic Theater Company**, 336 West 26th Street (645-1242).

**STOMP**—A musical performance piece in which buckets, brooms, and trash cans are used as percussive instruments; directed by Luke Crosswell and Steve McNicholas. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10:45 p.m.; Sunday at 3 p.m. and 7 p.m.; \$22.50 to \$35. **Orpheum**, 120 Second Avenue, between 7th and 8th Streets (307-4110).

**unbrella**—A dramatic comedy by Eric Bogosian about a group of 20-year-olds who hang out in front of the 7-Eleven on Broadway; by Bobbitt in the cast are Firdous E. Ramji, Tim Gunner, Josh Hamilton, Wendy Hoopes, Zach Orr, Martha Plimpton, Babette Rees, Samia Shoham, and Steve Zahn. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$37.50. **Mitzi E. New Theatre**, 150 West 65th Street (293-6280). **IRLS**

**SWEET DADDY AND AMAZING GRACE**—A gospel musical-comedy, written and directed by Clyde Wayne MacMillan, about a Harlem minister who falls under the influence of voodoo. With Christopher M. H. Wilkerson, El Meria Rose, Peaches Man. Friday at 8 p.m.; Saturday at 3 and 8 p.m.; Sunday at 4 p.m.; \$25, \$30 at door. An American Showcase Theatre production at **Theatre East**, 211 East 60th Street (807-4118).

**THREE TALL WOMEN**—Edward Albee's Pulitzer-winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Schickow. Myra Carter negotiates the terrain of her life; she is supported by actresses in a sporty scene. With Marian Seldes, Jordan Baker, Carter, Michael Rhodes. Tuesday through Saturday at 8 p.m.; Wednesday at 2:30 p.m.; Saturday and Sunday at 3 p.m.; \$35 to \$40. **Promenade Theatre**, 2162 Broadway, at 76th Street (239-6280).

**TOO TRUE TO BE GOOD**—George Bernard Shaw's drama about a woman who steals her own pearl necklace to buy her freedom; directed by Patrick Connel. With Joanna Brenon, Brenda Lynn Bynum, David Kroll, James Jenner, Marc F. Nobé, David Scatter, Cherise Trahan, Dana White, Robert Wilkinson. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; \$15. An Ona Theatre Company production at the **Play Ground Theatre**, 230 East 9th Street, between Second and Third Avenues (673-3708).

**WENCESLAS SQUARE**—Larry Shue's drama, set in 1972 Czechoslovakia, about the issues of freedom and artistic expression; directed by David Zarko. Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/6, \$15. **Metropolitan Playhouse**, 439 West 49th Street (757-4560).

**THE WINDOW MAN**—A musical by Matthew Maguire based on the 1982 murder of an Asian-American



youth by an unemployed Detroit autoworker, directed by Bill Mitchell. With Angela Bullock, Frank Deak, John Neski, Karyn Schwab. Tuesday through Saturday at 8 p.m.; Wednesday at 11 a.m.; Sunday at 3 p.m.; \$20. The Working Theatre and Creation Production Company collaboration at the **One Dream Theatre**, 232 West Broadway (777-7474).

## OFF OFF BROADWAY

### CRUCIAL MOMENTS AND JAMES JOE COMES HOME—

Two works in progress by Henry Miller, directed by by Marjorie Balentine and Jane Fleiss, respectively. Opens 5/31. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; through 6/5, \$12. A Brave New Theatre Company production at the **Greenwich Street Theatre**, 547 Greenwich Street (769-9521).

**DANCING UNDER THE BRIDGE**—A drama about a young Romanian couple as they look toward the golden promise of America. 5/31 through 6/4 at 8 p.m.; \$15. A De Groep Theater Compagnie presentation at the International Off Festival. **Fools Company Space**, 311 West 43rd Street, eighth floor (307-4000).

**DRESSING ROOM DIVA**—A comedy by Sal Emmiano and Diane Hall about Hollywood stars trapped in a room with two gay florists and a macho gunman, directed by Steven Helgosh. Friday at 10 p.m.; Saturday at 8 and 10 p.m.; Sunday at 8, \$12 plus two-drink minimum. **Duplex**, 61 Christopher Street (969-4107).

**ENTRE MUJERES**—(Among Women) A comedy in Spanish by Santiago Moncada about five boarding-school friends who reunite after twenty years, directed by Silvia Beto. Saturday at 8 p.m.; Sunday at 4 p.m.; through 6/5, \$13. **Thalia Spanish Theatre**, 41-47 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

**THE FLYWHOLE HOUR**—A comedy, written and directed by Barrie W. Snider, about vintage comedy skits performed live on radio. Friday, Saturday at 8 p.m.; Sunday at 7 p.m.; through 6/4, \$10. A Murray Hill Players production at the **New Church**, 114 East 53rd Street, between Park and Lexington Avenues (229-7556).

**FRAYED EDGES**—Featuring two one-acts by Jeffrey Sweet: *Penk and Staps Along the Way*, directed by Alexander Dinebar and Chuck Zito. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 6/12, \$12. A Spectrum Theatre production at **Synchronicity Space**, 55 Mercer Street (569-8374).

**THE HEART IS A LONELY HUNTER**—An adaptation of Carson McCuller's novel about life in the Depression-era South, adapted and directed by David Willinger. Thursday through Sunday at 8 p.m.; through 6/5, \$8. **Theater for the New City**, Cino Theatre, 155 First Avenue, between 9th and 10th Streets (254-1109).

**HOLLYWOOD HUSTLE**—An autobiographical one-man comedy, written and performed by Jeremiah Bosgang, about an unemployed actor who became a Hollywood executive and television writer, only to give it all up to return to comedy onstage, directed by Rob Greenberg. Friday, Saturday at 10:15 p.m.; Sunday at 5 p.m.; \$15. **Soho Rep**, 46 Walker Street (334-0962).

**THE ICE-FISHING PALY**—A drama by Kevin Kling about a man who just wants to fish but is interrupted by family and friends, directed by Sheldon Deckerbaum. Tuesday, Wednesday at 7 p.m.; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; \$12. **Samuel Beckett Theatre**, 410 West 42nd Street (594-2626).

**THE LAST SORTIE**—A drama by George Rattner about a mission over World War I fliers who relieve their last mission over Italy, directed by Robert Landau. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; through 6/5, \$15. **Theater for the New City**, 155 First Avenue, between 9th and 10th Streets (254-1109).

**LINE**—Israel Horowitz's play about five people who want to be the first in line, directed by James Puck. Friday, Saturday at 9:30 p.m.; \$10. Also, *Tin Pan Alley and Silver Screen*, a one-man show by Wally Peterson about the golden era of popular song. Wednesday and Thursday at 3 p.m.; \$12.50. **13th Street Theatre**, 50 West 13th Street (675-4677). ●●

**MAN IS MAN**—A new translation of Bertolt Brecht's music, in which an innocent dockworker is transformed into a human war machine, directed by Michelle Gigante. Wednesday through Saturday at 8 p.m.; through 6/25, \$10. An Independent Theatre

Company production at the **House of Candles Theatre**, 99 Stanton Street, between Orchard and Ludlow Streets (353-3888).

**MUMI'S THE WORD**—A musical comedy by David Landow, set in a 1930s New York speakeasy, directed by William J. Ingersoll. Friday, Saturday at 8 p.m.; \$12, plus a two-drink minimum. **Trocadero**, 368 Bleecker Street, at Charles Street (1-800-953-0636).

**ON THE HIGH ROAD AND HE LIED TO HER HUSBAND**—Two classes from Anton Chekhov and George Bernard Shaw, respectively. Thursday through Sunday at 8 p.m.; through 6/5, \$10. **Common Basis Theatre**, 750 Eighth Avenue, between 46th and 47th Streets, room 500 (340-1112).

**PAINTED LADIES**—A comic mystery by Michael Marazian, centering on car games, sex, and stolen art in New York; directed by Thom Sesma. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/5, \$12, 10. **Madison Avenue Theatre**, 162 Madison Avenue, third floor, between 32nd and 33rd Streets (447-1363).

**PHONE SEX**—A comedy by David Greer about intimacy in the nineties, directed by Greta Rosenfeld. Saturday at 10 p.m.; \$10, plus two-drink minimum. **Trocadero**, 368 Bleecker Street, at Charles Street (242-0636).

**SUM CLEARANCE**—Vaclav Havel's bizarre comedy about a group of architects in a medieval castle who draw plans to replace the quaint village below with high-rise apartments, directed by Arnold Bratov. Wednesday through Saturday at 8 p.m.; through 6/18, \$12. **Medicine Show**, 552 West 53rd Street (202-4216).

**THREE THINGS STRINDBERG**—Featuring three chamber plays by August Strindberg on the women between the sexes, conflicts, sexual obsession, and jealousy. *Miss Julie*, directed by Campbell Dalglis, 5/31, 6/2, 6/4 at 8 p.m.; 6/5 at 3 p.m.; \$10. *The Stronger and Playing With Fire*, directed by Timothy McNamara, 6/1, 6/3, 6/5 at 8 p.m.; 6/4 at 3 p.m.; \$10. A N'Euraia Theatre Company production at the **William Reddin Theatre**, 354 West 45th Street (877-3421).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, 81 Christopher Street, then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Friday and Sunday at 2 p.m. Phone for prices (279-1200). ●●

**TWELFTH NIGHT**—Shakespeare's romantic comedy, with original music by Ellen Mandel, directed by Michael Mumin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/26, \$12. **Westside Repertory Theatre**, 252 West 81st Street (874-7200).

**W**—A drama in Italian, based on Buchner's *Woyzeck*, about a man who killed his lover in a jealous rage; adapted and directed by Andrea Paciotti. Thursday through Sunday at 8 p.m.; through 6/5, \$12. An Associazione Culturale Versoidea production at **La MaMa E.T.C.**, First Floor Theatre, 74A East 4th Street (475-7710).

**WAITING AT THE WATER'S EDGE**—A drama by Lucinda Coxon about the travails of two Welsh servant girls in the 1920s, directed by Nela Wagman. Previews begin 6/2 prior to a 6/5 opening. Wednesday through Saturday at 8 p.m.; Sunday at 3 and 7 p.m.; \$12. **Walter Theatre at the Ohio**, 66 Wooster Street (966-9290).

**WINGS THEATRE**—Featuring Bill Solly's musical comedy *Carl Boyfriend Piano*, directed by Larry Raken. Previews now prior to a 6/3 opening. Tuesday through Friday at 8 p.m.; no performance 6/21; through 7/8, \$15. Also, David Michael Gallagher's comedy *Roman Spectacle* or *The Winding of Medusa*, directed by Michael, about a drag-queen Roman emperor. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 6/26, \$15. **154 Christopher Street** (627-2961).

**THE WINNER'S CIRCLE**—A comedy by David Wesner, set on New Year's Eve, about a woman who owns a New York drink, directed by Barbara Wesner. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 6/12, \$12. **Off West Broadway Theatre**, 33 Worth Street (966-4922).

### NEW YORK TICKET SERVICE

For information regarding theatre, dance, and concert tickets, call 480-0755 Monday through Friday from 10:30 a.m. to 8:30 p.m. New York Magazine will be happy to advise you of their availability.

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# ART

## EXHIBITIONS

COMPILED BY EDITH NEWHALL

### GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

#### SOLOS

##### Madison Avenue and Vicinity

**TERRY BERNOWITZ**—An installation that addresses the effects of rape on women's lives, comprising a large bower of reeds and twigs that contains the rusted back seat of a car, and a room of peep-show booths; through 6/21. Sculpture Center, 167 E. 69th St. (879-3500).

**DAVID BRODY/AGNES DE BETHUNE**—Paintings of post-industrial landscapes by both; through 6/25. Marymount Manhattan College, 221 E. 71st St. (517-6634).

**HERIBERTO COGOLLO**—Realist paintings and drawings of female nudes; through 6/24. Sindin, 956 Madison Ave. (288-7902).

**RICHARD DADD**—Paintings, watercolors, and sketches by this British artist (1817-1886), including portraits, classical subjects, and book illustrations; through 6/3. Davis & Langdale, 231 E. 60th St. (838-0333).

**ARTHUR WESLEY DOW**—Photographs, drawings, and color woodcuts by this Massachusetts-born artist who studied at the Académie Julian in Paris in the late 1800s, plus color woodcuts by Baumann, Gilmore, Hopkins, Lazzell, and others; through 6/25. Hirsch & Adler, 21 E. 70th St. (772-7237).

**CHILDE HASSAM**—A survey of Impressionist paintings from private and public collections, by this American artist who began his career in Boston; through 7/1. Jordan-Volpe, 958 Madison Ave. (570-9594).

**PAUL KIRKBY**—The artist's gestural, abstract "Blackboard" paintings, in chalk and oil on black lacquered masonite, through 7/8. Werner, 21 E. 67th St. (988-1623).

**IVAN KUSTURA/DAVID HATCNETT**—Loosely rendered drawings of the human figure overlaid with thin washes of color/Sculptures constructed from found objects. Through 6/12. Dampi, 23 E. 81st St. (472-6670).

**GERMAN LONDONO**—Whimsical paintings that combine elements of abstraction and figuration, by a Colombian artist; through 6/19. Barnard-Bidderman, 22 E. 72nd St. (772-2332).

**ZHU QIZHAN**—Calligraphic paintings of landscapes, fruits, and flowers, by a 103-year-old Chinese artist; 6/3-25. Wender, 3 E. 80th St. (734-3460).

**SAM REVELS**—Recent gestural abstract paintings; through 6/10. CRR, 16 E. 71st St. (717-4385).

**WAYNE THIEBAUD/DAVID BECK**—A survey of paintings from the past three decades by this California artist best known for his emblematic images of cake and pie slices/Elaborate animated mixed-media constructions that produce sound and bring to mind 18th-century automata and 19th-century crank toys. Through 6/30. Stone, 113 E. 90th St. (988-6870).

##### 57th Street Area

**JOHN VAN ALSTINE**—Three monumental granite and steel sculptures that explore balance and tension; through 7/8. Haimé, 41 E. 57th St. (988-3550).

**ERIC AVERY/DAVID SCHORR**—An installation of floor-to-ceiling wallpaper and suspended cast-paper spheres that is supposed to evoke the human bloodstream in contact with the AIDS virus/A cycle of 25 paintings and works on paper that are a meditation on those

who have died of AIDS. Through 6/11. Ryan, 24 W. 57th St. (397-0609).

**MILTON AVERY**—Paintings and drawings of the artist's family and friends, many of which were executed during weekly sketch group meetings at the artist's home on 11th Street; through 6/25. Long, 24 W. 57th St. (397-2001).

**JOSE BEDIA/COLIN LANCELEY**—Large-scale, site-specific installations that refer to Cuban popular culture, politics, and Santería, comprising works painted directly on the wall and found objects; through 6/4/Paintings constructed from found objects, carved elements, and canvases and paint; through 6/30. Frumkin/Adams, 30 W. 57th St. (757-6655).

**ANDRAS BOROCZ**—Sculptures of elongated figures carved from pencils; through 6/11. De Nagy, 41 W. 57th St. (421-3788).

**JIM BYRNE/WADE SCHUMAN**—Paintings of dark rooms and landscapes with borders that create boundaries between the viewer and the image/Panels painted with birds and animals that are the artist's meditations on virtue and sin. Through 7/1. Forum, 745 Fifth Ave. (355-4545).

**JOHN F. CARLSON**—Paintings of woodland scenes around the artist's home in Woodstock, New York, and of landscapes in the Rocky Mountains in Colorado; through 6/24. Babcock, 724 Fifth Ave. (767-1852).

**LEONORA CARRINGTON**—Paintings, sculptures, drawings, tapestries, and lithographs; through 6/18. Brewster, 41 W. 57th St. (988-5373).

**DAN CHRISTENSEN**—A survey of abstract paintings, from his atmospheric sprayed canvases of the late 1960s to his recent paintings of dense, multi-layered circles and ovals on color fields; 6/3-7/29. Drake, 50 W. 57th St. (582-5930).

**MARTHA DIAMOND**—Recent paintings that use images of Manhattan buildings as a point of departure, often repeating one particular image at the same scale; through 6/25. Miller, 41 E. 57th St. (988-5454).

**JEAN-MICHEL FOLON**—Watercolors, sculpture, and tapestries from 1975 to the present, by this Belgian artist whose illustrations have appeared on covers of *Time*, *Fortune*, *The New Yorker*, and other magazines; through 6/10. Del Re, 41 E. 57th St. (688-1843).

**SAM FRANCIS**—Recent abstract paintings on paper; 6/7-7/15. Emmerich, 41 E. 57th St. (752-0124).

**KATHRYN FREEMAN**—Elaborate allegorical paintings and supporting studies from the artist's "Toward a Peaceable Kingdom" series that begin with the artist's observations of animals and crowds of people in Washington's National Zoo; 6/3-7/1. Tatischeff, 50 W. 57th St. (664-0077).

**ALBERTO GIACOMETTI**—Sculpture and drawings made during his formative years in Paris, between 1922 and 1930; through 6/11. Yoshii, 20 W. 57th St. (265-8876).

**JAYNE HEILMAN**—Wall sculptures fashioned from curiously-shaped tree branches, plus gouache and pencil drawings; through 6/24. Ross, 50 W. 57th St. (307-0400).

**DONALD LIPSKE**—Wall installations and individual sculptures from the past fifteen years, including a new installation, "Tobaccoledge"; through 6/25. Lelong, 20 W. 57th St. (315-0470).

**GUSTAV PEICHL**—Recent drawings, photographs, and architectural models by an Austrian architect; through 6/15. Ullysess, 41 E. 57th St. (754-4666).

**JUDY PFAFF**—Recent works on paper that allude to the natural world, using various mediums and such unorthodox methods as burning, cutting, and melting; 6/7-7/15. Emmerich, 41 E. 57th St. (752-0124).

**PABLO PICASSO/LARRY RIVERS**—Prints from 1963 to 1973, including a group of 347 engravings printed with the master printmakers Aldo and Piero Crommelyns/A new, painted three-dimensional work titled "The Auction" that continues the artist's exploration of African American history. Through 6/4. Marlborough, 40 W. 57th St. (541-4900). Mon.-Sat. 10-5:30.

**LEE SMITH III**—Narrative paintings that depict a world as seen through the eyes of children, in which figures appear to be caught between the roles of protagonist and antagonist; through 6/11. Stiebel Modern, 32 E. 57th St. (759-5536).

**MICHAEL TETENOR**—Recent paintings of totemic face and mask images executed in paint that has been fermented or frozen and painted with rust from found objects; through 6/18. McCoy, 41 E. 57th St. (319-1986).

##### SoHo and TriBeCa

**DENNIS ADAMS**—New wall sculptures, some of which contain light-bombs; through 7/1. Kent, 67 Prince St. (966-4500).

**LEE ANIMO**—A survey of wood and plastic sculptures by this Japanese-born artist (1911-1989) who spent most of his career in New York City; through 7/22. Bernam D'Amore, 568 Broadway (226-8330).

**TOYCE ANDERSON**—Autobiographical mixed-media assemblages inspired by the media and the artist's African-American heritage; 6/2-30. Kelly, 591 Broadway (226-1664).

**KEN APTERAK**—Glass-covered, oil-on-wood paintings that take a humorous look at Rembrandt's place in art history; through 6/24. Shanman, 560 Broadway (966-3864).

**FRANCES BARTH**—Recent abstract paintings that evoke landscapes and rock strata; through 6/11. Donahue, 560 Broadway (226-1111).

**ROSS BLECKNER**—Six large-scale paintings conceived as a meditation on loss, depicting symbols of transience and mortality—birds, flowers, clouds, urns, and amorphous shapes—against dark colors; through 6/25. Boone, 417 W. Broadway (431-1818).

**HAL BROOKS**—New paintings of 1950s cars and dashboards in a Photo Realist style; 6/2-30. Lewin, 136 Prince St. (431-4750).

**ALAN CHARLTON**—Recent paintings; through 6/18. Gibson, 568 Broadway (925-1192).

**SANDRO CHIA**—Recent paintings of large figures; through 6/18. 65 Thompson Street, 65 Thompson St. (219-2139).

**DONIGAN CUMMING**—An installation of photographs of an aging woman and a soundtrack of accumulated text fragments that acts as a disjunctive documentary on the ravages of time, loneliness, and despair; through 7/1. Bravin Post Lee, 80 Mercer St. (966-2676).

**MERCE CUNNINGHAM**—Drawings of animals, insects, and plant life, and dance notations; through 6/12. Roeder, 455 Broadway (925-6098).

**ELISA D'ARRIGO**—Sculptures of cloth, acrylic resin, wax, and thread that evoke germinating or decaying organic material, and wall-hanging cast-paper works; through 6/25. Harris, 524 Broadway (941-8895).

**EILEEN DOMAN**—Narrative paintings based on the artist's snapshots of friends; through 6/25. Ricco/Mano, 152 Wooster St. (788-4071).

**CLAUDIA DORING**—Recent figurative paintings, through 6/11. Bace, 39 Wooster St. (219-4959).

**BILL DREW**—Lyrical abstract paintings in tempera and oil on linen; 6/2-7/8. Helander, 594 Broadway (966-



9979).

**JOANNA DRUCKER**—Artist books and printed editions from 1972 to the present; 61–25. Granary Books, 568 Broadway (226–5462).

**MARLENE DUMAS**—Figurative paintings that take on such issues as race relations, sexual politics, maternal eros, and childhood sexuality; through 6/18. Tilton, 49 Greene St. (941–1775).

**IAN HAMILTON FINLAY**—An installation of inscribed stone plaques that are a meditation on the French Revolution, by the Scottish conceptual artist, poet, and gardener; through 6/11. Nolan/Eckman, 560 Broadway (925–6190).

**GIL GARFIELD**—Autobiographical installations of paintings, computer-altered photographs, memorabilia, sculpture, silkscreen, found objects, and other elements; by a Los Angeles artist; through 6/18. American Fine Art Co., 22 Wooster St. (941–4401).

**JANET GODDARD/GEORGE HOMSY**—Abstract paintings inspired by the rural environment of the Berkshires in Connecticut/Primarily abstract paintings that incorporate the human form, in colored ink, graphite, and egg tempera; 6/1–18. Bibro, 584 Broadway (941–1734).

**APRIL GORNIK**—Recent charcoal and black pastel drawings of unpopulated landscapes; through 6/18. Thorp, 103 Prince St. (431–6880).

**WOODY GWYN/IAN HORNMAN**—Three new paintings that focus on elements of larger landscapes/Drawings, mainly portraits and landscapes, from the 1970s to 1994; through 6/31. Perlow, 560 Broadway (941–1734).

**PETER HALLEY**—Recent mono-reliefs; through 6/18. Collins & Milazzo, 83 Grand St. (941–1699).

**PAULA HAYES**—An installation, a group of drawings, and smaller sculptural pieces, all dealing with language and botany; through 6/30. Fawbush, 76 Grand St. (274–6666).

**MYRON NEISE**—A retrospective of realist paintings tracing the artist's career from his early Nebraska farm roots to the years in which he decided, lived, and worked in New York City and Europe; through 6/15. E.D.R., 670 Broadway (777–3055).

**MICHAEL NEIZER**—Monumentally-scaled sculptures made of granite and concrete that are embedded into the gallery's walls, set into the floor, and suspended from the ceiling; through 6/11. Ace, 275 Hudson St. (255–5599).

**JAMES HILL**—Carved or molded wall sculptures embellished with pieces of cloth or metal and painted with personal symbols such as hearts, snakes and flowers; through 6/10. Maynes, 225 Lafayette St. (431–3952).

**FRANK HOLLIDAY**—Recent paintings and collages on such themes as the break-up of a relationship and the artist's childhood memories, juxtaposing surreal, stream-of-consciousness images; through 6/10. Artstark, 568 Broadway (431–7332).

**JENNY HOLZER**—Works from the artist's "Lustmord" text—a body of writing developed over the past two years in response to violent war crimes against women in Yugoslavia—including a leather-lined wooden structure embossed with writing and text displayed by a three-dimensional LED image; through 6/30. Gladstone, 99 Greene St. (431–3334).

**JEFFREY ISAAC**—New paintings by an expatriate New Yorker living in Umbria, Italy, including a 60-foot-long panorama of a subway station and paintings of Italian scenes with unexpected twists; through 6/18. Ala, 560 Broadway (941–1990).

**JASPER JOHNS**—Prints executed between 1960 and 1993 from the private collection of Leo Castelli; through 6/18. Castelli, 578 Broadway (431–5160).

**JOHN KESSLER/LYDIA TRIGO**—Works that take a humorous look at nature in the age of artificiality, among them a set of hanging color separations of Japanese ikebana arrangements and an old-fashioned hot dog stand that moves through the gallery on a monorail/Drawings of gentle children in enigmatic poses, executed in charcoal on monochromatic grounds of yellow, pink, green, or red. Through 6/18. Lühring Augustine, 130 Prince St. (219–9600).

**GUILLERMO KUTICA**—New paintings from "The Tablada Suite" in which the artist has transformed architectural plans for hospitals, cemeteries, prisons, and stadiums into psychological maps, plus other new works, including a genealogical map, through 6/11.

Sperone Westwater, 142 Greene St. (431–3685).

**AKIRA KUROSAWA**—Drawings for the films *Kagemusha, Ran, Dreams, Rhapsody in August*, and *Mado da Yo*; through 7/9. Ice Foundation, 623 Broadway (966–9884).

**LILA LOCURTO/BILL OUTCAULT**—Nine collaborative installations that deal with the confusion between violence and sexuality in contemporary culture, incorporating photography, video, and medical equipment; through 6/11. T.Z. ART, 28 Wooster St. (966–9059).

**GORDON MATTIA-CLARK**—Photographs from the 1973 series, "Reality Positives: Fake Estates," that document site sculptures in New York City, plus selected videos; through 6/18. Solomon, 172 Mercer St. (941–5770).

**SARAH MORRIS**—Works that reflect on violence in America, including minimal outline drawings derived from newspaper articles about murders, silkscreen paintings of serial killers, and large hardware store signs printed with various warnings; through 6/18. Klagsbrun, 51 Greene St. (925–5157).

**ROXIE MUNRO**—Recent paintings and watercolors of New York City scenes, including four works used as covers for *The New Yorker*; through 6/30. Ingbar, 568 Broadway (334–1104).

**MATALYA NESTEROVA**—New small-scale impasto paintings that depict scenes of daily life—strolls through cities and parks and ordinary people's games and pastimes—while suggesting imminent danger; through 6/14. Bromm, 90 W. Broadway (732–6196).

**GRAHAM NICKSON**—An installation of charcoal drawings; through 6/30. Morrison, 59 Thompson St. (274–9059).

**ROBERT NUEL**—New abstract paintings; through 6/1. Imaging Solutions, 200 Hudson St. (431–5458).

**JAMES O'BARR**—Paintings and drawings by the author of *The Crow*; through 7/2. Cutler, 379 W. Broadway (219–1577).

**ENOC PEREZ**—Paintings on the subjects of fertility, youth, and pleasure; through 6/18. Vega, 107 Mercer St. (274–8102).

**DENNIS PINETTE**—Paintings of industrial scenes that often depict structures and machinery in states of distress; through 6/18. Rosenberg, 115 Wooster St. (431–4838).

**ALAN RATT/ROBIN TEWES**—Robotic-like sculptures that incorporate video/ New paintings. Through 6/25. Weber, 142 Greene St. (966–6115).

**SHEBA NOSS**—Paintings of Madonna figures surrounded by various icons of popular culture; through 6/30. Kind, 136 Greene St. (925–1300).

**PETER SCHUFFY**—Seven square paintings of the same scale that resemble medallions, each one executed in two strong colors; through 6/18. Kasmin, 74 Grand St. (219–3219).

**BEVERLY SENNIES**—Recent clothing sculptures, photographs, and ceramic works; through 6/25. Klein, 594 Broadway (431–1980).

**RICHARD SERRA**—A traveling exhibition of eight large-scale drawings that are the companion works to the artist's 1992 exhibition of sculpture at the Tate Gallery in London, "Weight and Measure 1972," and are arranged to address the concept of "weight" and the gallery's architecture; 6/3–7/30. The Drawing Center, 35 Wooster St. (219–2166).

**AMY SILLMAN**—Paintings and drawings that combine decorative motifs with figurative and abstract images; through 6/25. Lipton Owens, 53 Mercer St. (925–3962).

**JASON SIMON**—Photographic images originally taken as Polaroids, with camera and film types from the 1950s and 1960s and then re-photographed with the Polaroid 20 X 24 camera; through 6/25. Heam, 39 Wooster St. (941–7055).

**CHARLES SPURRIER**—Paintings executed by applying petroleum jelly, pigment, and other objects directly to the wall; 6/1–25. Toll, 146 Greene St. (431–1788).

**BOB TROTMAN**—Carved furniture that alludes to the figure; through 7/2. Franklin Parrasch, 588 Broadway (925–7990).

**ROXIE WALSH**—Works on the theme of Apollo and Daphne, including wall drawings, watercolors on dance tickets, and paintings; through 6/25. Havella Pictures, 26 Grand St. (226–6361). Thur–Sat, 12–6.

**GRACE BAKST WAPNER**—New ceramic works, each one

comprising a pair of figures, through 6/11. Steinbaum Krauss, 132 Greene St. (431–4224).

**MATHEW WEAVER**—Paintings from three separate series that meditate on the meaning of art, all painted on both sides of instant photographs of a private art collection and depicting lines of poetry and fiction; through 7/2. Engelhorn, 470 Broome St. (966–6882).

**SAM WIENER/CRAG PLEASANTS**—An exhibition titled "Art Depot" that satirizes the museum gift shop and the commodification of art/A mixed-media installation focusing on homelessness and alternative housing. Through 6/25. Alternative Museum, 594 Broadway (966–4444).

**REMY ZAUER**—New paintings from the artist's "Perceive" and "Imagine" series that use text to create visual and non-visual metaphors; through 6/18. Alexander, 59 Wooster St. (925–4338).

## Other

**STEVE MILLER**—Paintings based on computerized magnified photographs of viruses; through 7/30. London, 926 Broadway (721–7176). Mon–Fri, 10–6.

**JOHN WELLS**—A series of 45 small gouaches that depict imaginary classical sites with figures, altars, cypress trees, and columns; through 6/11. Braasch, 33 Bleeker St. (777–1161).

## GROUP SHOWS

### Madison Avenue and Vicinity

**BERRY HILL**—11 E. 70th St. (744–2249). "Virtual Reality: American Trompe l'Oeil Paintings," with works executed between 1880 and 1910 by Brooks, Decker, Dubreuil, Harnett, Hablerle, Kaye, Peto, others; through 6/30.

**FEIGER**—49 E. 68th St. (628–0700). "Neo-classicism & Romanticism in French Painting, 1774–1826," with paintings and drawings by Bonington, David, Delacroix, Gericault, Gros, Ingres, Prud'hon, Regnault, others; through 6/15.

**SALANDER O'REILLY**—20 E. 79th St. (879–6464). Figurative paintings by Andersen, Bell, De Niro, Dubrow, Georges, Matthiassdottir, Nickson, Resika, Ross, Uglov, 6/2–30/31.

**SCHICKLER**—52 E. 76th St. (737–6647). "Graphic Design in Revolutionary Russia," with drawings, photographs, and posters from 1917 through 1935 by Klucis, El Lissitzky, Malevich, Mayakovsky, Rodchenko, others; through 6/15.

**SHEPHERD**—21 E. 84th St. (861–4050). 19th-century European architectural drawings; through 7/2.

**SPANIERMAN**—50 E. 78th St. (879–7085). "Shorelines and Waterways: American Images, 1870–1930," with paintings, watercolors, and pastels by Bricher, Gordon, Hartley, Hassam, Heide, Henri, Moran, Tachtman, others; through 7/15.

### 57th Street Area

**ARCHITECTURAL LEAGUE OF NEW YORK**—Urban Center, 457 Madison Ave. (753–1722). "Two Museum Addresses: Works by Carlos Jimenez and Toshiko Mori," works by the six winners of the League's Young Architects Competition; through 6/11.

**BARBOCK**—724 Fifth Ave. (767–1852). "Flowers!" with paintings of flowers by Demuth, Glackens, Nice, O'Keefe, Poter, Stella, Weber, others; through 6/10.

**EQUITABLE**—787 Seventh Ave. (554–4352). Mon–Fri, 11–6, Sat, 12–5. "Nineteenth-Century American Masterworks From The New-York Historical Society," with paintings by Bierstadt, Church, Cole, Durand, Inness, R. Peale, others; through 6/18.

**FISCHBACH**—24 W. 57th St. (759–2345). "Absence, Activeness, and the Body Politic," with works by Blecker, DeGrazia, Gould, Tordella, Harris, Richar, Jacobson, Kass, Klein, Lipson, Matanol, Rapson, Reynolds, Sullivan, Viti, Wilson; 6/2–25.

**IBM**—500 Madison Ave. (745–3500). "Portraits from the IBM Collection," including works by Copley, Eakins, Harniss, Homer, Kahlo, Rivera, others; through 6/11.

**JANIS**—110 W. 57th St. (586–0110). Paintings and sculpture by Arp, Brancusi, De Kooning, Dubuffet, Glau-

cometti, Klein, Klein, Leger, Magritte, Mondrian, Segal, Wesselmann, others; through 6/10.

**JOSPEH**—745 Fifth Ave. (751-5500). "Dialogues: On and Off the Wall," a collaborative group exhibition of art furniture, painting, sculpture, and ceramic art; 6/2-8/17.

**PAINEWEBBER**—1285 Ave. of the Americas (713-2885). Mon.-Fri. 9-6. "Urban Paradise: Gardens in the City," with design proposals by Arcendi, Boyer, Jones & Ginzell, Steinbach, Webster, and others, for urban gardens in Brooklyn, Queens, Manhattan, and the Bronx; through 7/7.

**RECE**—24 W. 57th St. (333-5830). Works by Gaughan, Levinstone, Rafferty; through 6/25.

**SCHMIDT-BINGHAM**—41 E. 57th St. (888-1122). "Dialogues: On and Off the Wall," a collaborative group exhibition of art furniture, painting, sculpture, and ceramic art; 6/2-8/17.

**SHEENAN**—41 E. 57th St. (888-1122). "The First Meeting of the State Society," a collaborative project between the late John Cage and the artists Jasper Johns, Sol LeWitt, Robert Rymann, Robert Rauschenberg, and others, with enclaves, drawings, pastels, poetry, and songs in a Dadaist homage to the composer Erik Satie; through 7/3.

**TAKASHIMAYA**—693 Fifth Ave. (350-0115). "Lest We Forget: On Nostalgia," with works by Boltanski, Evans, LeDey, Messenger, Morimura, Murakami, Nakahashi, Watson; through 7/9.

**WASHBURN**—20 W. 57th St. (977-6780). Works on Howell paper by Krasner, Osorio, Pollock, Ryan; 6/1-7/22.

## SoHo and TriBeCa

**ALEXANDER EDITIONS**—476 Broome St. (925-2070). Prints by Flavio, Judd, Rymann, Zaugg; through 6/18.

**ART IN GENERAL**—37 Walker St. (219-0473). "Animated," with works by Carolee Dearing, Fine, Gutierrez, Mantello, Marks, Steek, Vega, others. "What Is Art," organized by students of the Satellite Academy; "Night Waters," an installation by Lynne Yamamoto; "Pink Project," by Portia Munson; "No Means No," an audio project by Ann-Sargent Wooster; through 6/25.

**AUDINCLOSS**—558 Broadway (966-7753). "Redefining the Pop Icon in the Nineties," with works by Adams, Apfelbaum, Feinstein, Mett, Paschke, Pensato, Price, Rapp, Risley, Schumann, the Stars, Wojnarowicz; through 7/22.

**CUGLIANI**—40 Wooster St. (966-0006). "Swan," with works by Camm, Hanks, Kaplowitz, McDermott/McGough, Peral, Peyton, Sullivan; 6/3-30.

**DETICHIE**—21 Mercer St. (925-7374). Sculpture and paintings by Barrett, Gold, Hill, Pond, Santiago, Tobias, others; through 7/31.

**FELDMAN**—31 Mercer St. (226-3232). "Ciphers of Identity," with works by Bachler, Cruz, Donegan, Harris, Herring, Kalin, Kass, Kelly, Kruger, Minich, Piper, Rainer, Rappaport, Reschke, Rogers, Weinstein, Wilson, Yankowitz; 6/4-7/8.

**FOSTER GOLDSTROM**—560 Broadway (914-9175). "Orga-Morphic Clay," with vessels and sculptures by Aberle, Blacklock, Carpenter, Carver, Dickey, Gefen, Gustin, Parry, Zimmerman; through 6/30.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). Collaborative works by the Argentinean artists' collective. "Por el Ojo," through 6/11.

**GOLDEN**—39 Wooster St. (274-0080). "Al Denise," with works by Abbott, Ashkey, Gerber, Gubash, Marti, Masullo, Mayerson, Netsky, Vanderlip, White; through 6/25.

**HALLER**—560 Broadway (219-2500). "Gestural Minimalism," with paintings by Anthony, Blum, Chandler, Girardoni, Roberts, Stojak, Streeter, Weber, Yokote, others; through 6/11.

**HEINEMAN**—594 Broadway (334-0021). 19th- and 20th-century British drawings and watercolors, by Beerbohm, Cotman, Cox, Hunt, Prout, Rowlandson, Varley, others; through 7/9.

**HOFFMAN**—429 W. Broadway (966-6676). "A Bouquet for Juan," an exhibition honoring the late Juan Gonzalez, with works by Averbuch, Brady, Eddy, Fried, Gonzalez, Hamblenton, Hodges, Kalin, Khalil, Minich, Norrie, Owen, Raffel, Richards, Robin, Schlesinger, Siegel, Waldman; 6/4-7/1.

**JORDON**—580 Broadway (343-0304). Recent paintings and sculpture by artists who emerged during the 1950s and are associated with the New York School, including Asher, Frombolini, Kriesberg, Rose, Shale, Speyer, Stefanelli, Strogilos, Thomas; through 6/25.

**LENNON, WEINBERG**—580 Broadway (941-0012). Recent paintings by Bordo, Palazzolo, Scherman, Schmersal, Turner; through 6/11.

**MILLER**—560 Broadway (226-0702). New sculpture by Day, Peretti, Reckie; 6/4-7/2.

**PENINE HART**—457 Broome St. (226-2761). "Mirage," with paintings by Cohen, McClelland, Nelson, Seald, Whitten; through 7/15.

**PERLOW**—560 Broadway (941-1220). "A Zebo," with works that depict animals by Avery, Bellucci, Cross, Harnett, Hornak, Katz, Kosann, Kriesberg, Okamoto, Pace, Schechter, Trief, Vaugel; 6/2-30.

**SHAPOLSKY**—99 Spring St. (334-9755). Works by Boardman, Bolotowsky, Kurahara, Kurtz, Ruben, Steinberg; through 7/2.

**SIENIA**—379 W. Broadway (941-0014). "Marking Time," with works by deSoto, Topolski, Wagner; through 6/30.

**SPEERONE WESTWATER**—121 Greene St. (431-3685). "Passage to India: India Court Painting in the 17th and 18th Centuries," with 85 Indian miniatures from the Mughal, Rajput, and Deccani regions; through 6/11.

**THINNET**—44 Lispenard St. (343-2849). "Fired: A Late Night Comedy Show," with works by Angelina, Basso, Ganson, Gordon, Kremer, Oditz, Westphal; 6/2-30.

**THREAD WAKING SPACE**—476 Broadway (966-9520). An installation by Nayland Blake, based on the Marquis de Sade; works by Ellen Driscoll and Nene Hump; through 6/11.

**E.S. VAN DAM**—100 Vandam St. (924-8189). Thur.-Sat. 12-6. Paintings by Allen, Greenbaum, Lee, Rumage; through 6/11.

**WELLESLEY ROSS**—77 Mercer St. (941-0954). Works on the theme of water, by Clive, Feldman, Getty, Glisson, Hall, Hancock, Price, Rydberg, Salander, Stryker, White, Witz; 6/4-7/3.

## Other

**HARD GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS**—18 W. 86th St. (721-4245). Thu., Wed., Fri., Sat., Sun. 11-5, Thur. 11-8:30, 82 adults, 15 seniors. "Cast Iron from Central Europe: 1800-1850"; through 8/7.

**EMPIRE FULTON-FERRY STATE PARK**—New Dock St. and East River, Brooklyn, at the base of the Brooklyn Bridge (718-956-2507), daily 10-8. "Brooklyn Waterfront Artists Coalition 12th Annual Outdoor Sculpture Show," with works by Aarvold, Baldwin, Dykman, Holland, Laughlin, Moore, Swack, Zimmerman, others; through 7/9.

**ONETWENTYHANT**—128 Livingston St. (674-0244). Sun. 12-6. "Fire Floating," with works by Giersbach, Han, Kanarek, McGuinness, Nicholson, Plott, Rankin, West; 6/4-30.

**PS 122**—100 First Ave. (533-4624). "Medical Re-Visions," with works by Allen, Armstrong, Bourgeois, Graffeo, Hodgkin, Nicholson, Smith, Springer; 6/1-19.

**SCULPTURE CENTER AT ROOSEVELT ISLAND**—Motorgate on Main St., Roosevelt Island (832-4540). Outdoor sculpture by Caldwell, Haley, Neuhaus, Dunnill, Kramer, Takahashi; through 8/30.

**TAIPEI**—121 Ave. of the Americas (373-1854). Gouache paintings by Chin, Heuch-Bu, Yu-san; through 8/7.

**THE TROPHY ROOM**—Memorial Arch, Grand Army Plaza, Brooklyn (718-965-8961). Sat., Sun. 1-5. "Trophies from the Civil War," with works by Ayoun, Hankin, Hems, Hunt, Lewis, Polak, Reeds, Ryan, Rubin, Scott, Traver; through 7/4.

## PHOTOGRAPHY

**DOROTHY ALEXANDER**—Color portraits of women taken on the streets of New York City; through 6/16. Donnell Library Center/The New York Public Library, 20 W. 53rd St. (246-7939). Mon., Wed., Fri. 12-6.

Thur. 9:30-8, Sat. 10:5-30.

**BURDEN**—20 E. 23rd St. (505-5555). Photographs from the book, *Cleanart: The Tragedy of Industrial Forestry*, by Robert Glenn Ketchum, Alex MacLean, Doug Thron, others; through 6/11.

**A.A. BURNETT**—Black-and-white hand-painted nude studies of young girl; through 7/16. Rose, 325 W. 11th St. (366-4444).

**HANNAN COLLINS**—Large-scale black-and-white images taken in the Sahara Desert near Cairo, and in Istanbul and Warsaw, mounted on linen; through 6/11. Castelli, 420 W. Broadway (431-5160).

**JOHN COPLANS**—Recent photographs of the artist's nude body from the "Self-Portrait (Upside Down)" series; through 7/2. Rosen, 130 Prince St. (434-0203).

**KEN DRUSE**—Photographs from his new book, *The Natural Habitat Garden* (Clarkson/Potter/Publishers); through 6/26. Wave Hall, 675 W. 252 St. Bronx (718-549-3200).

**YOUNANI ANNADRE/PAUL ROSIN**—Black-and-white photographs by both that explore the human body, sexuality, death, and the environment; 6/4-7/15. Exit Art/The World, 548 Broadway (966-7745).

**WENDY EWALD**—Works by the photographer, and by children who were her students in Kentucky, Mexico, Colombia, India, and Durham, North Carolina; through 6/25. Danziger, 130 Prince St. (226-0056).

**JIM FRENCH**—Black-and-white photographs of the male figure taken between 1968 and 1994; 6/2-7/9. Wessel O'Connor, 60 Thomas St. (406-0040).

**LEE FRIEDLANDER**—Photographs documenting park landscapes designed by Frederick Law Olmsted, taken over a five-year period beginning in 1989; through 6/25. Miller, 41 E. 57th St. (980-5454).

**TRIA GIOVAN**—Color photographs taken in Cuba between 1990 and 1994; through 6/18. Condeso/Lawler, 524 Broadway (219-1283).

**NOON FRIEDMAN**—851 Madison Ave. (628-5300). "Non-Objective Photographs Between the Wars," with photographs by Hopfenberg, Kepes, Man Ray, Quay, others; through 7/11.

**I.C.P.**—1130 Fifth Ave. (966-1777). Thu. 11-8, Wed.-Sun. 11-6, 34; students and seniors \$2.50. "Henri Cartier-Bresson: Hommage"; through 9/4.

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680). Thu. 11-8, Wed.-Sun. 11-6, 34; students and seniors \$2.50. "Robert Capa: The D-Day Photographers"; through 9/4. "Red White Blue and God Bless You: A Portrait of New Mexico by Alex Harnis"; through 6/19. "American Ground Zero: The Secret Nuclear War, A Documentary by Carole Gallagher"; through 6/19.

**MICHAEL LEVIN**—Photographs of European border crossings, from the English Channel to the Alps; 6/3-7/1. French Embassy, 972 Fifth Ave. (439-1408) and Goe-House, 1014 Fifth Ave. (439-8683).

**ERIC LINDBLOM**—Black-and-white photographs of statutory and architecture in Florence; through 6/18. 2920 Wooster St. (431-0292).

**EDWARD MATALON**—Color photographs that fuse images of art from the past five hundred years; through 6/18. Perspective, 19 E. 71st St. (249-5557).

**MILLER**—34 Spring St. (226-1220). "Natural Mechanics," with works by Billie Morris, 6/2-30.

**BILL JACOBSON**—Large-scale photographs of couples and single-image portraits that comment on the vulnerability of life in the age of AIDS; through 7/1. Saul, 560 Broadway (431-0747).

**GERTRUDE JENTLY**—Photographs of English gardens taken between 1885 and 1914, including rare glimpses into her own garden at Munstead Wood and of her native Surrey; through 7/10. Wave Hall, 675 W. 252nd St., Bronx (549-3200).

**LEON LEVINE/STEVE FRANK PAULIN**—Photographs of New York City street life by both; through 6/18. Greenberg, 120 Wooster St. (334-0010).

**ADAM LIGHT**—Monochromatic photographs of cars, cartoons, and other containers printed at human scale; through 8/6. The Queens Museum of Art at Bulova Corporate Center, 75-20 Astor Blvd., Jackson Heights, Queens (718-699-0700). Mon.-Fri., Sat. 10-4.

**MARI MAHR**—Large-scale photographs that combine documentary, found, and constructed imagery; through 6/24. Benrubi, 52 E. 76th St. (517-3766).



**UGO MULAS**—Photographs that document the New York art scene of the 1960s, including portraits of Frank Stella, Robert Rauschenberg, Jasper Johns, and others; through 6/17. Knoedler, 19 E. 70th St. (794-0550).

**MUKY MUKKAS**—Production and publicity stills from *The Apartment*, *Barfot in the Park*, *Midnight Cowboy*, *Sail of the Night*, and other films made in New York between 1957 and 1982, and a selection of studio portraits of actors; through 6/5. American Museum of the Moving Image, 35 Ave. at 36th St., Astoria (718-784-4520). Tue.-Fri. 12-4. Sat. and Sun. 12-6. \$5 adults, \$4 seniors, \$2.50 children and students.

**W. EUGENE SMITH**—Photographs from this *Life* photograph series of Native Americans taken between 1900 and 1930; by Curtis, Gilpin, Jackson, Rinehart, others; through 6/18.

**STALEY-WISE**—560 Broadway (966-6223). Photographs and gravures of Native Americans taken between 1900 and 1930; by Curtis, Gilpin, Jackson, Rinehart, others; through 6/18.

**FRANK WARD**—Large-scale photographic tank during recent trips to Haiti; 6/4-9/11. OK Harris, 383 W. Broadway (431-3600).

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.—5 p.m. Tue. 10 a.m.—8. \$4.50. Seniors students \$2, children under 12 free. Through 6/12: "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Through 6/16: "Time Surpasses a Retropective."

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (769-5100). Sun.—Thu. 10 a.m.—5:45 p.m. Fri. and Sat. 10 a.m.—8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium (Mon.—Fri. 12:30-4:45, Sat. 10 a.m.—6:30, Sun. 12:30-6:30; \$7 adults, \$4 children)... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection... The Barosaurs... Hall of Human Biology and Evolution... Through 7/3: "Award-Winning Images from the British Gas Wildlife Photographer of the Year Competition."

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tue.—Sat. 11 a.m.—8 (Thurs. until 8). Sun. noon—5. Closed Mon. \$2. Students and seniors \$1. Through 7/31: "Buddha of the Future: An Early Maitreya from Thailand." Through 6/26: "Asian/American Identities in Contemporary Asian Art."

**BROOKLYN MUSEUM OF THE ARTS**—1040 Grand Concourse at 166th St., Bronx (681-6000). Wed., Thu., Fri. 10 a.m.—5. Sat. and Sun. 1-6. Closed Mon. Tue. \$3. \$2 students, \$1 seniors, free for children under 12. Through 6/12: "Beyond the Borders: Art by Recent Immigrants."

**BROOKLYN MUSEUM**—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.—Sun. 10 a.m.—5. Donation \$4; students \$2; seniors \$1.50. Through 7/31: "Louise Bourgeois: Locus of Memory. Works 1982-1993." Through 6/12: "Red Rooms's Dame of the Narrows and the Greater New York Harbor."

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6808). Tue. 10 a.m.—9. Wed.—Sat. 10 a.m.—5. Sun. noon—5. \$3. Seniors and students \$1.50; free Tue. after 5. Through 8/14: "Packaging the New: Design and the American Consumer 1925-1975." Through 9/11: "Toward Modern Design: Revival and Reform in Applied Arts." Through 9/18: "A Royal Gift: The 1826 Porcelain Jewel Cabinet."

**DIA CENTER FOR THE ARTS**—548 W. 22nd St. (431-9232). Thu.—Sun. noon-6. Suggested contribution \$3. Installation by Dan Graham. Through 6/19: "James Coleman, Projected Images: 1972-1994." Through 6/19: "Ann Hamilton, Projected Images: 1972-1994." Through 6/19: "Katharina Frisch." 393 W. Broadway, Wed.—Sat. noon-6. Through 6/19: "Walter De Maria's The Broken Kilometer." 141 Wooster St., Wed.—Sat. noon-6. Through 6/19: "Walter De Maria's The New York Earth Room."

**FRICK COLLECTION**—E. 70th St. (288-0700). Tue.—Sat. 10 a.m.—6. Sun. 1-6. \$5. Students and seniors \$3. Children under 10 not admitted. Through 8/21: "The Currency of Fame: Portrait Medals of the Renaissance."

**GUGGENHEIM MUSEUM**—Fifth Ave. at 89th St.

(423-3500). Sun.—Wed. 10 a.m.—6. Fri. and Sat. 10 a.m.—8 (Fri. 6-8 pay what you wish). Closed Thu. \$7. Students and seniors \$4. Through 9/11: "Tradition of the New: Postwar Masterpieces from the Guggenheim Collection." Through 6/1: "Women on the Edge: Twenty Photographers in Europe, 1919-1939."

**GUGGENHEIM MUSEUM SONO**—575 Broadway (423-3500). Sun., Wed., Thu., Fri. 11 a.m.—6. Sat. 11 a.m.—8 p.m., closed Mon. and Tue. \$5. Students and seniors \$3. Through 7/31: "Rolywholycat: A Circus." Through 8/9: "Watercolors by Kandinsky at the Guggenheim Museum."

**JEWISH MUSEUM**—1109 Fifth Ave. (423-3200). Sun., Mon., Wed., Thu. 11 a.m.—5:45. Tue. 11 a.m.—8. \$6. \$4 students and seniors; free Tue. 5-8. Through 8/21: "A Worthly Use of Summer: Jewish Summer Camps in America." Through 8/21: "Camp Pinecreek, 1981: Photographs by Gay Block." Through 6/9: "In This House: A History of the Jewish Museum." Through 6/9: "The Best Day of the Year: An Exhibition for Families." Through 8/28: "A Postcolonial Kinderhook: Installation by Elaine Reichek." Through 7/3: "The Art of Memory: Holocaust Memorials in History."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue.—Thu. and Sun. 9:30 a.m.—5:15. Fri. and Sat. 9:30 a.m.—9. Contribution \$6; children and seniors \$4. Through 7/24: "American Impressionism and Realism: The Painting of Modern Life, 1885-1915." Through 7/24: "American Impressionism and Realism: Drawings, Prints, and Photographs." Through 10/9: "Modern Furniture." Through 12/31: "Dance Protection: Ballet Art of North Samatra." Through 7/17: "Sidney Nolan: The Ned Kelly Paintings." Through 7/31: "Pernis Christus: Renaissance Master of Bruges." Through 8/21: "Wait No." Through 9/2: "The Hero Twins in Ancient Maya Myth: Rollout Photographs by Justin Kroll." Through 9/4: "The Decorative Arts of the Lloyd Wright in the Metropolitan Museum." The Cloisters, Fort Tryon Park (923-3700). Tue.—Sun. 9:30 a.m.—5:15. Medieval collection.

**PIERPOINT MORGAN LIBRARY**—29 E. 36th St. (685-0008). Tue.—Sat. 10:30 a.m.—5. Sun. 1-5. Suggested donation \$5; students and seniors \$3. Through 8/28: "Burne-Jones's Illustrations for 'The Fairy Fanny.' Through 8/7: 'Treasures in Heaven: Armenian Illuminated Manuscripts.' Through 8/28: 'Your Loving Father: Theodore Roosevelt Writes to His Son.' Through 8/28: 'Treasures from the Permanent Collection.' Through 8/28: 'Gifts from the Collection of Otto Manley.'

**MUSEUM FOR AFRICAN ART**—593 Broadway (966-1313). Tue.—Fri. 10:30 a.m.—5:30. Sat. 12-8. Sun. 12-6. \$4. Seniors, students, and children \$2. Through 8/7: "Fusion: West African Artists at the Venice Biennale." Through 8/7: "Western African Art." Through 8/7: "Western African Art."

**MUSEUM OF MODERN ART**—125 Fifth Ave. at 104th St. (801-2272). Wed.—Sun. 11 a.m.—5. Suggested admission \$4; students and seniors \$2. Through 1/15/95: "Artists Talk Back: Visual Conversations with El Museo." Through 7/31: "Revelations: The Art of Manuel Alvarez Bravo." Through 7/31: "Revelations: The Art of Manuel Alvarez Bravo."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9480). Tue.—Fri. 11 a.m.—6. Sat. and Sun. 12 noon-8:30. Closed Wed. \$7.50; students and seniors \$4.50; Thu. and Fri. 5:30-8:30 pay what you wish. Through 7/5: "American Surrealist Photography." Through 6/14: "Modern Drawing Part II: A Selection from the Collection, 1959-1991." Through 6/6: "Projects: Karin Sander." Through 7/25: "Thresholds/Bernard Tschumi: Architecture and Event."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1622). Wed.—Sat. 10 a.m.—5. Sun. 1-5. Tue. 10 a.m.—2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 7/17: "Dolls Made by Mary Green." Through 9/18: "A Treasury of New York Silver." Through 10/18: "Modern Metropolis: Vintage Prints of New York in the Early 20th-Century." Through 9/18: "Pride = Power, An Exhibition Marking the 25th Anniversary of the Stonewall Rebellion." Through 9/18: "Historic Glimpses of New York City Neighborhoods."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave. at 89th St. (369-4880). Wed.—Sun. noon-5 (Fri. to 8). \$3.50. Seniors and students \$2. Free Fri. 5-8. Through 9/18: "Glancing Backward: Edith Wharton's New

York." Through 9/4: "The Artist's Eye: Wayne Thiebaud."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Fri., Sun. noon-6. Sat. noon-8. Closed Mon. and Tue. \$3.50; \$2.50 seniors and students. Through 8/7: "Huang Yong-Ping: Chinese Hand Laundry." Through 8/7: "Chen Zhen: Field of Waste." Through 8/7: "Atsushi Nishizawa: Mondrian Ping-Pong." Through 8/7: "Cindy Tower: Westward Expansion Inwards."

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-4889). Tue. and Wed. 11 a.m.—6. Thu.—Sat. 10 a.m.—6. Closed Sun. and Mon. Through 8/6: "German Literary Landmarks: From the Enlightenment to the Romantic Era." Through 6/25: "Richard Long: Books, Prints, and Printed Matter." Through 8/15: "The West A.J. Russell Photographs of the Union Pacific Railroad."

**NOGUCHI MUSEUM**—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed., Sat., Sun. 11 a.m.—6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor (1904-1988) and a sculpture garden (on Sat. and Sun. a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for a roundtrip fee of \$5).

**P.S. 1 MUSEUM**—46-01 21st St., Long Island City, N.Y. (718-784-1344). Sun.—Wed. 11 a.m.—5. Suggested admission \$2. Through 6/10: "P.S. 1 Photo Artists, 1994." "Farewell to Bosnia: New Photographs by Gilles Peres."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.—Fri. 12 noon-3:30. Sun. 1-4:30. Closed Sat. \$3; \$2 students and seniors. Furnished rooms from the Hotel Park Avenue (770-1835).

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.—Fri. 10 a.m.—5. Sat.—Sun. 1-6. \$5. Seniors \$3, children \$1. Through 7/3: "The 25th Anniversary Exhibition: Selected Works on Paper from The Studio Museum in Harlem Permanent Collection, Part II."

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.—6. Sun. 11 a.m.—6. Thu. 1-6 (free for children under 12). Seniors \$5, students \$3 only. Closed Mon. \$6; students and seniors \$5. "Calder's Circus." ... Through 10/9: "Joseph Stella." Through 6/19: "Isamu Noguchi: Early Abstraction." Through 9/4: "Ideas and Objects: Selected Drawings and Sculptures from the Permanent Collection." Through 6/26: "Richard Avedon: Evidence 1944-1994." Whitney Museum at Philip Morris, 2nd St. at Park Ave. (878-2550). Mon.—Fri. 11 a.m.—6. Thu. to 7:30. Closed Sat. and Sun. (Sculpture Court is open Mon.—Sat. 7:30 a.m.—9:30 p.m.; Sun. and holidays 11 a.m.—7. Free Through 7/1: "Leonard M. Ondaatje: New Work." Through 7/1: "Sam Gilliam: Golden Element Inside Gold."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave. at 59th St. (546-1000). 6/1 at 10 a.m.; "Chinese Paintings." On view from 5/28. 6/1 at 10 a.m.; "Important Italian Magica from the Arthur M. Sackler Collections." On view from 5/28. 6/1 at 2:45: "European Works of Art, Tapestries, and Furniture." On view from 5/28. 6/2 at 10 a.m. and 2: "Fine Chinese Ceramics and Works of Art." On view from 5/28.

**CHRISTIE'S EAST**—219 E. 67th St. (606-6400). 6/2 at 6: "Hollywood Entertainment Memorabilia." On view from 5/28.

**BOTTE**—175 E. 87th St. (427-2730). 6/1 at 10 a.m.: "American Furniture & Decorative Arts." On view from 5/27.

**SOTHEBY'S**—York Ave. at 72nd St. (606-7000). 6/1 at 10:15 a.m. and 2: "Chinese Works of Art." On view from 5/27. 6/2 at 10:15 a.m.: "Korean Works of Art." On view from 5/28. 6/3 at 10:15 a.m.: "Sporting Paintings." On view from 5/28. 6/4 at 10:15 a.m. and 2: "Southeast Asian Art." On view from 5/28. 6/6 at 10:15 a.m. and 2: "European Works of Art." On view from 6/2. 6/7 at 10:15 a.m. and 2: "Jewelry." On view from 6/2.

**SWANN**—104 E. 25th St. (254-4710). Next auction on 6/9.

# MUSIC AND DANCE

COMPILED BY VIVIAN BARAD

## MUSIC AND DANCE DIRECTORY

**Carnegie Hall and Weill Recital Hall at Carnegie Hall**, Seventh Ave. at 57th St. (247-7881).

**City Center**, 131 W. 55th St. (581-1212).

**Joyce Theater**, 175 Eighth Ave. at 19th St. (242-0800).

**Kaye Playhouse**, 68th St., between Park and Lexington Aves. (772-4448).

**Lincoln Center**: 62nd-66th Sts., between Columbus and Amsterdam Aves.; Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (880-5570); Walter Reade Theater (875-5600).

**Madison Square Garden and The Paramount**, Seventh Ave. at 33rd St. (465-6741).

**Merkin Concert Hall**, Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum**, Fifth Ave. and 82nd St. (570-3949).

**Miller Theatre**, Broadway and 116th St. (854-7799).

**92nd St. Y**, on Lexington Ave. (996-1100).

**Radio City Music Hall**, Sixth Ave. and 50th St. (247-4777).

**Symphony Space**, Broadway at 95th St. (864-5400).

**Town Hall**, 123 W. 43rd St. (840-2824).

## CONCERTS

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.-Sun., noon-2 and 5-7. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### Wednesday, June 1

**L'OPERA FRANCAIS DE NEW YORK**, Yves Abel conducting. Featuring soprano Angelina Reaux, baritone Kurt Ollmann, and bass-baritone Gerard Edery. Concert version of Offenbach's *La Perichole*. Alice Tully Hall at 8. \$24-\$30.

**JULIO IGLESIAS**—Radio City Music Hall at 8. \$30-\$40.

**NELICON CHORUS AND ORCHESTRA**, Albert Fuller conducting. With sopranos Julianne Baird and Christine Brandes, tenor Robert White, and bass Jan Opalach. All-Handed program. Merkin Concert Hall at 8. \$20.

**TRIBUTE TO DANIEL MASEK—A** benefit performance by pianist Jaja Ling, violinist Stephen Masek, and others. Works by Bach, Brahms, Beethoven. Weill Recital Hall at 8. \$10-\$150.

**IMPROVISOR'S COLLECTIVE**—Trombonist/composer Masahiko Kono, pianist Yoko Fujiyama, clarinetist Perry Robinson, and others. Kono's *Window Punc*. Concert Studio, 28 Ave. A (925-5256), at 8. \$7.

**CELLO**—Cello quartet. Works by Weber, Bach, Gillespie, others. Bryant Park, Sixth Ave. and 42nd St. (883-4142), at 12:30. Free.

**JIMMY BUFFETT**—Jones Beach at 8. Sold out.

### Thursday, June 2

**NEW YORK PHILHARMONIC**, Kurt Masur conducting. Works by Mozart, Bruckner. Avery Fisher Hall at 8. \$12-\$55.

**JULIO IGLESIAS**—See 6/1.

**NEVILLE BROTHERS**—Cajun soul. Central Park SummerStage (360-2777), at 7. \$16.50; \$20 day of show.

**GREGG SMITH SINGERS**—Works by Carter, Rorem, Foss, others. St. Peter's Church, Lexington Ave. and 54th St. (874-2900), at 3. \$20.

**COLLEGIATE CHORALE**, Robert Bass conducting. Bach's *St. John Passion*. St. George's Episcopal Church, 16th St., nr. Second Ave. (664-1390), at 8. \$15.

**LA CAMERANTINA**—Tenor John Koch, cellist Joseph Meyers, and guitarist Ana Maria Rosado. Works by Britten, Garcia-Lorca, others. Spanish Institute, 684 Park Ave. (628-0420), at 6. \$10.

**ST. LAWRENCE STRING QUARTET**—Works by Shostakovich, Mendelssohn, Tchaikovsky. St. Paul's Chapel, Broadway and Fulton St. (642-0747), at noon. \$2.

**A CLOUD NINE CONSORT**—Improvisational and classical works. St. Mark's Park, 10th St. and Second Ave. (777-3240), at 12:30. Free.

### Friday, June 3

**MUSICA SACRA**, Richard Westenburg conducting. Featuring the Boys Choir of Harlem. Bach's *St. Matthew Passion*. Carnegie Hall at 8. \$12-\$35.

**NEW YORK PHILHARMONIC**—See 6/2. Today at 2. Today's program features Mahler's *Symphony No. 9*.

**JULIO IGLESIAS**—See 6/1.

**ALISON MOYET**—Dance pop. Irving Plaza, 17 Irving Pl., at 15th St. (777-6800), at 9. \$17.50; \$19 day of show.

**CONCORDIA ORCHESTRA**, Marin Alsop conducting. Denise Lanoie's *Radio Rhapsody*, a tribute to jazzman Paul Whiteman. Alice Tully Hall at 8. \$25 and \$30.

**NEW AMSTERDAM SYMPHONY ORCHESTRA**, Glen Corsette conducting. Featuring mezzo-soprano Beth Clayton. Works by Rachmaninoff, Mahler, Bernstein. Symphony Space at 8. \$10.

**CHARLES WORKMAN**, tenor. With pianist Kenneth Merrill. Works by Haywood (premiere), Mozart, Poulenc, others. Kaye Playhouse at 6. Free.

**HISPANIC ARTS FESTIVAL**—With Bob Albanese and the Parkmark Latin Jazz All-Stars, the New York-Buenos Aires Connection, and others. South Street Seaport, Water and Fulton Sts. (983-9600), all day. Free.

**CELLO**—See 6/1. Today at noon.

### Saturday, June 4

**PIERRE D'ARCHAMBEAU**, violinist. All-Paganini program. Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. \$2.

**DIASPORA CHAMBER PLAYERS**—Works by Ives, Mozart, Schubert, Bonds, others. Church of the Advent Hope, 11 E. 87th St. (534-8245), at 3. By donation.

**KEVIN CLIFFORD BURKE**, guitarist. Works by Bach, Sor, Handel, others. St. John's Church, Seventh Ave. and 31st St. (564-5070), at 5. Free.

**WYNTON MARSALIS SEPTET**—"In This House, On This Morning." Abyssinian Baptist Church, 132 W. 138th St. (862-7474), at 7. \$25.

**NEW YORK PHILHARMONIC**—See 6/2. Today's program features English hornist Thomas Sacy.

**COSMOPOLITAN CHAMBER PLAYERS**, led by violinist Eric Grossman. Works by Beethoven, Prokofiev, Stravinsky, Brahms. Alice Tully Hall at 8. \$15.

**A WORLD OF PERCUSSION**—Featuring Don Cherry, Jai Uttal, Hamid Drake, and the Ladji Camara Ensemble. Symphony Space at 8. \$16.

**JULIO IGLESIAS**—See 6/1.

**DAVID LAYTON QUINTET**—Jazz. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$8.

**NEW MUSIC CONSORT**—Works by Long (premiere), Ho (premiere), Cage, Gan-u, others. The Kitchen, 512 W. 19th St. (255-5793), at 8. \$12.

**OREEN ZEITLIN**, mezzo-soprano. With pianist John Balme. Works by Lidarti, Foster, Schubert, others. Liederkranz, 6 E. 87th St. (684-5485), at 8. \$15.

### Sunday, June 5

**ANNAPOLIS CHAMBER ORCHESTRA**, J. Ernest Green, John Rutter, and James Haygood conducting. Featuring tenor Thomas Poole. Works by Constantines, Haydn, Schubert. Carnegie Hall at 3. \$19-\$39.

**JULIO IGLESIAS**—See 6/1. Today at 3.

**VLADIMIR ZAITSEV**, pianist. Works by Haydn, Chopin, Schumann, others. Merkin Concert Hall at 3. \$15.

**GREENWICH VILLAGE ORCHESTRA**, Robert Grehan conducting. With mezzo-soprano Sandra Goodman and tenor Reed Smith. Works by Mahler, Debussy. Washington Irving HS., 40 Irving Pl., bet. 16th and 17th Sts. (969-0197), at 3. \$8 at door.

**GALLIARD WIND QUINTE**—With narrator Charles Dumas. A family concert featuring Prokofiev's *Peter and the Wolf*. Chapel of the Good Shepherd, 543 Main St., Roosevelt Island (929-8343), at 3. \$6.

**ANNUAL YOUTH CONCERT AWARD**—With mezzo-soprano Andrea Rand, tenor Jeffrey Weber, and others. Works by Puccini, Bernstein, Verdi, others. West Side Institutional Synagogue, 120 W. 76th St. (877-7652), at 3. \$10-\$25.

**NEILS SPHERE**—With violinist/vocalist Marshall Coad, flutist Karla Moa, and others. Works by Cory (premiere), others. St. Peter's Church, 346 W. 20th St. (691-6263), at 4. \$6 at door.

**CHIN KIM**, violinist, and **YURI KIM**, pianist. All-Brahms program. Hotel Wales, 1295 Madison Ave. (876-6000), at 6 and 8. Free; tickets required.

**NEIL ROSENSTEIN**, tenor, **CHRISTOPHER O'RIELEY**, pianist, and **EMILY GOLDEN**, mezzo-soprano. Works by Dvorak, Janacek. Alice Tully Hall at 7:30. \$25.

**MIN-JUNG PARK**, violinist. Works by Pergolesi, Strauss, Tedesco, others. Merkin Concert Hall at 7:30. \$15.

### Monday, June 6

**LEONID BRISKIN**, violinist, and **EFREM BRISKIN**, pianist. Works by Tartinì, Brahms, Franck. Merkin Concert Hall at 8. \$15.

**YUKIO ONUMA**, soprano, and **NORIKO MATSUURA**, pianist. Works by Fauré, Ravel, Tchaikovsky, Liszt, others. Weill Recital Hall at 8. \$15.

**GALATEA ENSEMBLE**—Works by Elgar, Bach, Lampel, Schubert, Christ and St. Stephen's Church, 122 W. 69th St. (243-1910), at 8. \$7.

**USO SHOW**—A benefit concert featuring John Wallowach and Bertram Ross, the Trembles, Steve Blier, and others. Greenwich House Music School, 46 Barrow St. (242-4770), at 6. \$44 (includes reception).

**METROPOLITAN SOLOISTS**—Works by Mozart, Brahms, Rossini, Donizetti, others. Bennett Park, 183rd St. and Fort Washington Ave. (569-7137), at 7. Free.

**WEST VILLAGE CHORALE SUMMER SING**, led by Penna Rose. Mozart's *Requiem*. Church of St. Luke in the Fields, 487 Hudson St. (570-7301), at 7:30. \$10.

**CENTRAL CITY CHORUS**, led by Charles Pilling. Works by Purcell, Scarlatti, Britten. Central Presbyterian Church, Park Ave. at 64th St. (838-0818), at 8. \$15.

**BENJAMIN SHAPIRA**, cellist, and **SEVGI TOPTAN**, pianist. Works by Chopin, Locatelli, others. St. Paul's Chapel, Broadway and Fulton St. (642-0747), at noon. \$2.



# RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

## KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
TM	Transmedia
V	Visa
Formal:	Jack and tie
Dress opt:	Jack
Casual:	Come as you are

\*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurants to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus leave a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### Lower New York

**ALISON ON DOMINICK STREET**—38 Dominick St., nr. Hudson St. (727-1188). Casual. French. Specs: seared foie gras with spiced rhubarb, honey, and balsamic glaze, farm chicken roasted with sage and served with celeriac puree, pancetta and chandeliers, lamb Shank with white beans, aromatic vegetables and sautéed spinach. Res. sug. D only Mon.-Sat. 5:30-10:15, Sun. to 9. Pre-theater D 5:30-6:30. Private parties for 35. (E) AE, CB, DC, MC, V.

**BOOM—152 Spring St.** (431-3663). Casual. Global ethnic. Specs: Vietnamese 5 spice quail, Chinese hogchicken, Thai flat noodles. Res. nec. L Mon.-Fri. noon-3, Br Sat.-Sun. noon-3:30. D daily 6-2 a.m. Brazilian jazz every Mon. (E) AE.

**BOULEY—165 Duane St., bet. Hudson and Greenwich Sts.** (688-3852). Formal. Modern French. Specs: tuna gravlax, seared black sea bass in special specs with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.-Fri. 11:30 a.m.-3, D Mon.-Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

**CAN—482 W. Broadway, at Houston St.** (533-6333). Casual. Vietnamese-French. Specs: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5, D Sun.-Thurs. 5:10-30, Fri.-Sat. to 11:30. (M) AE, CB, DC, MC, TM, V.

**CHANTERELLE—2 Harrison St., at Hudson St.** (966-6060). Formal. French. Specs: seafoam sausage, striped bass with fresh sage, poached duck breast, tropical

fruit soup. Res. nec. L Tue.-Sat. noon-2:30, D Tue.-Sat. 6-10:30. Closed Sun.-Mon. (E) AE, DC, MC, V.

**HUDSON RIVER CLUB—4 World Financial Center** (786-1500). Formal. American Hudson River Valley. Specs: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.-Fri. noon-2:30, Br Sun. noon-3, D Mon.-Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.-Fri. 5-6:30. Private parties for 15-150. (E) AE, MC, TM, V.

**L'ECOLE—462 Broadway, at Grand St.** (219-3300). Casual. Classic and Modern French. Specs: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.-Fri. noon-2, D Mon.-Sat. 6-9:30. Private parties. Closed Sun. (M) AE, DC, MC, V.

**LE FACTOLE—2 World Financial Ctr. on the balcony of the Winder Garden** (945-9444). Dress opt. Contemporary and classic French. Specs: fisherman's soup, tuna steak with ginger and cucumber coulis, tournedos of beef Requetfort. Res. sug. L Mon.-Fri. noon-3, D Mon.-Fri. 5:30-10:30, Br Sun. noon-5. Private parties for 15-250. Closed Sat. (M-E) Cafe: Casual. French. Specs: croque monsieur, penne with tomato and basil, steak au poivre with frites. L and D Mon.-Fri. noon-11. (M) AE, DC, MC, V.

**MONTRACHET—239 W. Broadway, off White St.** (219-2777). Casual. French. Specs: pasta with wild mushrooms and truffle juice, soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon-3, D Mon.-Sat. 6-11. Private parties for 10-40. Closed Sun. (M-E) AE.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** (431-3993). Casual. American-southwestern barbecue. Specs: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thurs.-Sat. to midnight, Sun. to 10. Br Sun. 11:30 a.m.-4. Private parties for 10-100. (I) AE, DC, MC, TM, V.

**WEST BROADWAY—349 West Broadway, bet. Grand and Broome Sts.** (236-5885). Casual. Modern American regional. Specs: seared yellowfin tuna with tomato coriander broth and ginger chips, pan-roasted New York shell steak with mushroom ragout and the baby vegetable gang, crisp salmon fillet with warm apple-bacon potato salad and red onion vinaigrette. D Tue.-Thurs. 6-11, Fri.-Sat. noon-3, Br Sun. noon-4, D Sun.-Thurs. 11-1, Fri.-Sat. till midnight, Sun. 4-9. Pre-theater D 6-9. Private parties for 20-135. Jazz Wed., Thurs. and Br Sun. Closed Mon. (M-E) AE, CB, DC, MC, V.

**ZOE—90 Prince St., bet. Broadway and Mercer St.** (966-6722). Casual. Contemporary American. Specs: crispy noodle-wrapped shrimp, wood-oven braised lamb Shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. L Tue.-Sat. noon-3, Br Sun. noon-3, D Sun.-Thurs. 5:10-30, Sun. special magnum wine 5:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

**ZUTTO—77 Hudson St.** (233-3287). Casual. Japanese. Specs: negimaki, moromi yaki, sushi. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 6-midnight, Sun. to 11. (I) AE, CB, DC, MC, TM, V.

### South Street Seaport

**CAFE FLEDERMAUS—1 Seaport Plaza** (269-5898). Casual. Continental. Specs: seared chicken breast on a bed of salad greens in balsamic vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese

pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun. noon-4. (I-M) AE, TM.

**FULTON STREET CAFE—11 Fulton St.** (227-2288). Casual. American-seafood. Specs: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clam bake. L daily 11 a.m.-4, D Mon.-Fri. 4-midnight, Sat.-Sun. till 1 a.m. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

**GIANNI'S—15 Fulton St.** (688-7300). Casual. Northern Italian. Specs: lobster ravioli, oven-poached salmon, garlic herb and with Gorgonzola. Res. sug. L and D Sun.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

**HARBOR LIGHTS—Pier 17, 3rd floor** (227-2800). Casual. Continental. Specs: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sautéed salmon fillet. Res. sug. L Mon.-Fri. 11:30 a.m.-4, Br Sat.-Sun. 10 a.m.-4, D daily 4-2 a.m. Panist Thu.-Sun. Private parties for 150. (M-E) AE, CB, DC, MC, TM, V.

**LIBERTY CAFE—Pier 17, 3rd floor** (486-1111). Casual. American regional. Specs: shrimp, lobster and crab-meat fettuccine; grilled loin of tuna; Maine lobster; woodburning pizza oven. Res. sug. L Mon.-Sat. 11:30 a.m.-5, Br Sun. 11:30-3, D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 100-200. Outdoor deck for 200. (M) Liberty Oyster Bar and Shark Aquarium: Specs: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight. (I-M) AE, CB, DC, MC, TM, V.

**MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor** (732-0077). Casual. Irish pub. Specs: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, TM, V.

**NORTH STAR PUB—93 South St.** (509-6757). Casual. English pub. Specs: fish and chips, cornish pasties, scotch eggs, steak and kidney pie. Open for L and D daily 11 a.m.-2 a.m. (I) AE, DC, MC, V.

**PEDRO O'HARA—Pier 17** (227-6735). Casual. Tex-Mex/American. Specs: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.-midnight. (I-M) AE, DC, MC, V.

**ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg.** (688-3988). Casual. American-seafood. Specs: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.-Sat. 11:30 a.m.-5, Br Sun. 11:30 a.m.-2:30, D Sun.-Thurs. 5-10, Fri.-Sat. till midnight. Bar open till 2 a.m. nightly. (M) AE, CB, DC, MC, TM, V.

**SEQUOIA—Pier 17, 111 John St.** (732-9998). Casual. American. Specs: grilled Jamaica jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M) AE, CB, DC, MC, V.

**SGARLATO'S CAFE—Pier 17, Promenade Level** (619-5226). Casual. Italian-American. Specs: seafood fettuccine alfredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.-Sat. 11-4, Br Sat. 11-2:30, D Sun.-Thurs. 4-11, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

### Greenwich Village

**BOXERS—190 W. 4th St.** (633-2275). Casual. American grill. Specs: grilled New York shell steak au poivre, grilled fresh salmon with rice, sautéed rice, pan-fried, hamburgers. L Mon.-Fri. 11:30 a.m.-4, Br Sat.-Sun. 11:30 a.m.-4, D daily 4-4 a.m. Private parties. (I-M) AE, CB, DC, MC, TM, V.



**CARIBE**—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Specs: curry goat, red snapper, roast vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.-Fri. noon-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 3:30-midnight. Private parties 40-80. (I) No credit cards.

**CENT'ANNI**—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Specs: roast lamb pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. Br Mon.-Fri. 5:30-11:15. Sat. to 11:30. Sun. 5-10:30. (M-E) AE.

**CHEZ JACQUELINE**—72 MacDougal St., at Houston St. (505-0727). Casual. French Provencal. Specs: soupe de poisson, brandade de morue, bourride provençale, galette nicotise. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11. Fri.-Sat. to 11:30. Sun. 5:30-10:30. (M) AE, DC, MC, V.

**EL CHARRO ESPANOL**—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Specs: veal chop ala plancha, paella Valenciana, mariscada with green sauce. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight. Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also 58 E. 34th St. (699-1019). (M) AE, CB, DC, MC, V.

**GOTHAM BAR & GRILL**—12 E. 12th St. (620-4320). Dress opt. American. Specs: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10. Fri.-Sat. to 11. Sun. to 9:30. (M) AE, CB, DC, MC, V.

**ONE FIFTH AVENUE**—1 Fifth Ave., at 8th St. (529-1515). Casual. Seafood. Specs: grilled octopus with panzanella salad and red wine vinaigrette, grilled yellow fin tuna with baby bok choy, con-cous and coriander chutney, roast chicken with polenta, sweet corn and fava beans. Res. sug. Br Sun. noon-3. D Sun.-Thu. 5:30-10. Fri.-Sat. to 10:30. Private parties for 60. (E) Cafe: Plateau de fruits de mer, house smoked white fish, red snapper ceviche. (M) AE, DC, MC, V.

**ROSE CAFE**—24 Fifth Ave., at 9th St. (264-4118). Casual. American bistro. Specs: rare seared beef with mango, tomato and green onion vinaigrette, 7 layer vegetable torte; aged charcoal grilled steak with garlic mashed potatoes and sauteed vegetables. Res. Open Mon-Fri. D daily 11:30 a.m.-1 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, MC, V.

**TIO PEPE**—168 W. 4th St. (242-9938). Casual. Spanish/Mexican. Specs: zarzuela mariscos, merluza cantabrica, paella Valenciana, chinchangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thu. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, MC, V.

## 14th-42nd Streets, East Side

**THE BACK PORCH**—488 Third Ave., at 33rd St. (685-3828). Casual. American. Specs: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11. Sat. to 11:30. Sun. 4:30-9. Br Sat.-Sun. noon-4. Children's menu. (M) AE, CB, DC, MC, V.

**CATERINI'S**—213 E. 36th St. (922-3609). Casual. Northern Italian. Specs: chicken primavera, double-cut veal chop with peppers and mushrooms, Norwegian grilled or poached salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11. Fri.-Sat. to 11:30. Prix fixe D 4:30-7. Pianist Tue-Sat. Closed Sun. (M) AE, CB, DC, MC, TM, V.

**CRYSTAL FOUNTAIN**—Grand Hyatt, Lexington Ave., at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

**HAROLD'S**—150 E. 34th St. in the Dumont Plaza (484-7761). Casual. Contemporary. Regional American. Specs: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Caesar salad with chicken or shrimp. Res. sug. Br Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-3. (M) AE, CB, DC, MC, V.

a.m.-3. D Sun.-Fri. 6-10. Sat. to 10. Private parties for 6-40. (M) AE, CB, DC, MC, V.

**LA COLOMBE D'OR**—134 E. 26th St. (689-0466). Casual. French Provencal. Specs: soupe de poisson, bouillabaisse, confit de canard aux figues. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30. Br Sat. to 11. Sun. 5:30-9. Private parties for 28. (M-E) AE, DC, MC, TM, V.

**LA MAISON JAPONAISE**—125 E. 39th St. (682-7375). Casual. French-Japanese. Specs: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5:30-10:30. Private parties for 25-80. Closed Sun. (M) AE, CB, DC, MC, V.

**LES HALLES**—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Specs: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

**MESA GRILL**—102 Fifth Ave., bet. 15th-16th Sts. (867-7400). Casual. Southwestern. Specs: crispy quail with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale. Res. nec. L Mon.-Fri. noon-2:30. Br Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-11. Sun. 5:30-9:30. (M) AE, DC, MC, V.

**MUMBLES**—603 Second Ave., at 33rd St. (889-8759). Casual. Regional American. Specs: fried calamari, 05-c. hamburger, pasta. No res. L Mon.-Fri. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sun.-Sun. 11-4. (I) AE, DC, MC, V.

**NICOLA PADONE**—207 E. 34th St. (889-3239). Jacket required. Italian. Specs: cannibata da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties 50-100. (M) AE, CB, DC, MC, V.

**OYSTER BAR & RESTAURANT**—Grand Central Terminal (490-6650). Casual. American seafood. Specs: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**PARK DISTRICT**—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Specs: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with fagoleto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Sun. 5:30-10:30. (M) AE, CB, DC, MC, V.

**ROSSINI'S**—108 E. 38th St. (683-0135). Casual. Northern Italian. Specs: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30. Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M) AE, DC, MC, TM, V.

**SECRET HARBOR BISTRO**—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill Hotel (467-7400). Causal. Continental. Specs: seafood and prime rib. Res. sug. Br Mon.-Fri. 7 a.m.-11 a.m., Sat.-Sun. 8 a.m.-11:30 a.m. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D Mon.-Sat. 4-10. Private parties for 10-200. (M) AE, DC, MC, V.

**STELLA DEL MARE**—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Jacket required. Northern Italian. Specs: charcoal grilled red snapper and swordfish, black pasta, seafood mixture, broiled 3-oz. scallop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Sat. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

**TURKISH KITCHEN**—386 Third Ave., bet. 27th-28th Sts. (679-1810). Casual. Turkish. Specs: eggplant salad with yogurt and fresh cheese, stuffed eggplant, kebab. Res. sug. L daily 5:30-midnight. Ent. Wed. from 8-midnight. (M) AE, CB, DC, MC, V.

**UNION SQUARE CAFE**—21 E. 16th St. (243-0023). Casual. Italian/American. Specs: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourough panzanella. Res. nec. L Mon.-Fri. noon-2:30. Br Mon.-Thu. 6-10:30. Fri.-Sat. 6-11:30. Sun. 5:30-10. (M) AE, DC, MC, V.

**WATER CLUB**—500 E. 30th St. (683-3333). Casual. American. Specs: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat.

5:30-11. Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

## 14th-42nd Streets, West Side

**CAFE AMERICANISTE**—424 Fifth Ave., bet. 38th-39th Sts., in Lord & Taylor (391-3344). Casual. American. Specs: chicken pot-pie, vegetable pasta. Open Mon.-Tue., Fri.-Sat. 11 a.m.-5. Wed.-Thu. to 7. Sun. noon-4:30. (I) Signature Cafe: American. Specs: shrimp, pear and brie quesadilla; Cobb salad; Maryland crabcakes. Open Mon.-Fri. 11 a.m.-4:30. Sat. 11-5. Closed Sun. (I) The Soup Bar: American. Scotch broth, beef and broche sandwich. Open Mon.-Sat. 11 a.m.-4. Closed Sun. (I) AE, MC, V.

**CAL'S**—55 W. 21st St. (929-0700). Casual. European. Specs: rosewater-cured tuna, penne with moths and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**CELLAR GRILL**—431 W. 34th St., in Macy's lower level (695-4400). Ent. 2699. Casual. American. Specs: chicken pot-pie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9. Sat.-Sun. 8-10. (I) AE.

**DA UMBERTO**—107 W. 17th St. (889-0303). Casual. Italian. Specs: orecchie di l'elante, pollo diavolo Fiorentina, germano alla Mena Lisa. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE.

**L'ACCAIO**—53 W. 19th St. (645-1700). Casual. French. Specs: steak au poivre, ris de veau au Calvados, cervelles au beurre noir. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. (M) AE, CB, DC, MC, V.

**MAN RAY**—169 Eighth Ave., at 19th St. (627-4220). Casual. Contemporary American. Specs: seared rare tuna with julienne vegetables and light garlic sauce, grilled filet mignon with wild mushrooms, wild potato gratin and carrot sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11 a.m.-3:30. D Mon.-Sat. 5:30-11. Fri.-Sat. to 12:30 a.m. Pre-theater 5-7. (I) AE, DC, MC, V.

**PERIALLY**—35 W. 20th St. (463-7890). Casual. Greek. Specs: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shrimp kebabs. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11. Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

**SPIRIT OF NEW YORK**—Pier 62, North River, W. 23rd St. (742-7278). Casual. American. Specs: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V.

**37TH STREET SIDEWAY**—32 W. 37th St. (947-9490). Dress opt. Continental. Specs: medallions of filet mignon marala, veal chop bolognese, seafood mariniere. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11. Fri.-Sat. to midnight. Pre-theater D 4:30-6:30. Dancing Mon.-Sat. from 7. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**T-REX RESTAURANT AND BAR**—358 W. 23rd St. (620-4620). Casual. New American. Specs: grilled organic free range chicken breasts on crisp mayoi noodles, Icelandic salmon with toasted basmati-ginger crust, black linguini and sauteed shrimp in tomato grange sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Mon.-Fri. 5:30-midnight, Wed.-Sat. to 1 a.m. Bar till 2 a.m. Private parties for 10-150. (M) AE, MC, V.

**WORLD YACHT**—Pier 81, W. 41st St. and the Hudson River (630-8101). Jacket required. American/Continental. Specs: filet mignon bordelaise, roasted chicken breast with olives, sauteed filet scrod with Riviera sauce. Res. nec. L cruise sails Mon.-Fri. noon-2. Br Sun. from 12:30-3:30. D cruise sails nightly from 7-10. Private parties for 2-400. Dancing. (E) AE, MC, V.

## 43rd-56th Streets, East Side

**AMBASSADOR GRILL**—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (700-5014). Dress opt. American grill. Specs: carpaccio of venison with blueberries, grilled pallard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Br. ent. Res. sug. B daily 7 a.m.-11 a.m. L

## RESTAURANTS

daily noon-2. Champagne and lobster buffet Br. Sun. 11 a.m.-3. D daily 6-10:30. Piano bar 5:30-4 a.m. (M) AE, CB, DC, MC, V.

**THE BARCLAY SQUARE & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-8836).** Casual. American. Spcls: avocado-celery-salmon salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. Ent. nightly 5:30-11:30. Jazz Br. Sun. 11:30 a.m.-3. Ent. nightly 5:30-11:30. (M-E) AE, CB, DC, MC, V.

**BRASSERIE—100 E. 53rd St. (751-4840/751-4841).** Casual. French. Spcls: onion soup, choucroute, cassoulet, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. Reduced rate parking. Private parties for 40-120. (M) AE, CB, DC, MC, V.

**CITY BAKERY—550 Madison Ave., bet. 55th-56th Sts., in the Sony Plaza (833-8020).** Casual. American. Spcls: soup, salads, desserts, coffee bar. Open for B and L Mon.-Sat. 8 a.m.-4. Closed Sun. Also 22nd E. 17th St. (366-1414). L and D Mon.-Sat. 7:30 a.m.-6. Closed Sun. (F) AE, MC, V.

**COLDWATERS—988 Second Ave., bet. 52nd-53rd Sts. (888-2122).** Casual. American-seafood. Spcls: 16-oz. boneless, Alaskan steamed or broiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.-4. D daily 4-3 a.m. Private parties for 15-75. Ent. nightly. (F-M) AE, CB, DC, MC, V.

**COLORS—237 Park Ave., at 46th St. (661-2000).** Dress op. Contemporary American. Spcls: lobster and tiger shrimp salad with celery root and saffron with herbs, quail with foie gras and black truffles, Maine halibut with trumpet mushrooms and fingerling potatoes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Private parties for 20-50. Pianist Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, TM, V.

**DRAKE HOTEL—440 Park Ave., at 56th St. (421-4900).** Cafe Sauter. Casual. Continental. Spcls: veal emment with roesti or spaghetti, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m. Tu. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5. Sun. noon-5. D daily 5:30-11 a.m. (M) Drake Bar Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m. Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St. (754-9494).** Pool Room: Formal. American-contemporary. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5-9. Sat. till 11:15. Complete pre-theater D Mon.-Sat. 5-6:15; after-theater D Sat. 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. American. L Mon.-Fri. noon-2. D Mon.-Fri. 5-9. Sat. till 10:30. Res. nec. Prix fixe menu. Reduced-rate parking from 5. Free after 9:30. Private parties 15-150. Closed Sun. (E) AE, CB, DC, MC, V.

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760).** Dress op. Northern Italian. Spcls: imported scampi, val saviano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight. Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**IL MENESTRELLO—14 E. 52nd St. (421-7588).** Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11. Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, MC, V.

**LA COTE BASQUE—5 E. 55th St. (688-6255).** Formal. French. Spcls: cote de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30. Sat. 7-11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

**LELLO RISTORANTE—65 E. 54th St. (751-1555).** Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30. Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

**LE PERIGORD—405 E. 52nd St. (755-6244).** Formal. French. Spcls: confit de canard, niguard de veau, crepes souffles. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30. Sat. 7-11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. (E) AE, CB, DC, MC, V.

**LESPINASSE—2 E. 55th St., in the St. Regis Hotel (753-4500).** Formal. French-oriental. Spcls: fricassee of muschou with rosemary and shallots, cassoulet of roasted sweetbread nugget and a truffle juice maderia sauce, bouillon of capon flavored with winter savory and lotus seeds. Res. nec. B daily 7 a.m.-10:30 a.m. L daily noon-2. D daily 6-10. (E) AE, CB, DC, MC, V.

**LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032).** Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on Caesar salad, fruiti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Buffet Br. Sun. 11:30 a.m.-2:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

**LUTEC—249 E. 50th St. (753-2225).** Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, medallions de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. L Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

**OCEANO—55 E. 54th St. (759-5941).** Formal. American. Seafood. Spcls: Maine lobster with angel hair, tomato roast vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable ravioli. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Free D parking. Closed Sun. (E) AE, CB, DC, MC, V.

**THE RENDEZ-VOUS—21 E. 52nd St. (753-5970).** Casual. French bistro. Spcls: bouillabaisse provençal, mixed grill, herb-grilled shrimp. Res. sug. B daily 6:30 a.m.-11:30 a.m. L Mon.-Sat. noon-5. Br. Sun. noon-3:30. D daily 5-midnight. Ent. Mon.-Fri. 6-8. (M) AE, CB, DC, MC, V.

**ROYAL CANADIAN PANCAKE HOUSE—1004 Second Ave., at 53rd St. (980-4131).** Casual. Canadian. Spcls: waffle, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D Sun.-Wed. 7 a.m.-midnight, Thu.-Sat. to 2 a.m. (F-M) AE, CB, DC, MC, V.

**SAI MARTIN'S—143 E. 49th St. (832-1278).** Dress op. Northern Italian. Spcls: radicchio, porc, rice, spaghetti al pepe rosso, salmon con grand mariner sauce. Res. sug. L and D Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M) AE, DC, MC, TM, V.

**SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000).** Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with persicottine, grilled lamb chop with mushroom sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br. Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) AE, CB, DC, MC, V.

**SHINASHI-AN—141 E. 48th St. (752-4865).** Dress op. Japanese. Tatami and Western seating. Spcls: sushi, sashimi and tenyaku-tempura. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5:30-10. Pre-theater shabu shabu or sukiyaki D from 5:30-6:00. (M) AE, CB, DC, MC, V.

**SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530).** Dress op. American. Spcls: rice, rice, spaghetti al pepe rosso. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, MC, V.

**SUSHISAB—38 E. 51st St. (755-1780).** Casual. Japanese. Spcls: sushi and sashimi only. Res. nec. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5:30-10:15. Sat. 5-9:30. Private tatami room for 10. Closed Sun. (M) AE, DC, MC, TM, V.

**TATOU—151 E. 50th St. (753-1144).** Jockey, Jockey. American-Pre-natal. Spcls: house made crab ravioli with smoky tomato sauce, oven baked sea bass with "potato scales" and oyster sauce, apple sided down cake with maple walnut ice cream. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (M) AE, CB, DC, MC, TM, V.

**TROPICA—200 Park Ave., in the Met Life Bldg. (867-6767).** Casual. Seafood. Spcls: roast cod with couscous in sake black bean sauce, seared marinated tuna loin, barbecued shrimp with zucchini peppers in sugar cane lime sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5:30-10:30. Br. Sun. 11:30 a.m.-11. Free D parking. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (365-3000).** Bull and Bear; Jockey required. American. Spcls: prime beef, roast seafood, Jockey. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30. Sun. to midnight. (M) Peacock Alley Restaurant and Cocktail Lounge; Jockey required. French provincial. 5/17-21. Most & Chandon special champagne dinner. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m. L Sat. 7:30 a.m.-10:30 a.m. Sun. 8 a.m.-10 a.m. Br. Sun. noon-2:30. Br. Sun. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10:30. Ent. Cole Porter's own piano Sun.-Thu. 8-1 a.m., Fri.-Sat. 9-1 a.m. (M-E) The Waldorf Cocktail Terrace; Cocktails, champagne and caviar bar 4:30-4 a.m. Ent. nightly. Oscar's Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m. Sun. to noon. L Mon.-Sat. 11:30 a.m.-2:30. Br. Sun. noon-5. D Mon.-Sat. 5-9:30. Sun. to 11:45. Cocktails noon-11:45. Sir Harry's Bar; Cocktails daily 12-2:30 a.m. AE, CB, DC, MC, V.

**ZARELA'S—953 Second Ave., at 50th St. (644-6740).** Casual. Mexican. Spcls: salpicón de pescado, chili quiche, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br. Sun. noon-3:30. D Mon.-Thu. 5-11:30. Fri.-Sat. 5-10. Sun. to noon. L Mon.-Sat. 11:30 a.m.-2:30. Private L parties for 70. (M) AE, DC, MC, V.

**ZEPHYR GRILL—1 Mitchell Pl., at 49th St. and First Ave., in the Beekman Tower. (232-4200).** Casual. Contemporary American. Spcls: salmon au poivre, hanger steak with chipotle sauce, tuna steak with corn salsa, Maine crab cakes. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br. Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10. S 5-9. Private parties for 10-150. (M) AE, DC, MC, V.

### 43rd-56th Streets, West Side

**ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200).** Formal. Contemporary American. Spcls: smoked salmon and salmon tartare cannoli with whipped ginger mascarpone, goat cheese and potato terrine with NY state mesclun, tomato and black olive curls, grilled lamb chop and lotus mushrooms, asiago ravioli and yellow tomato broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-2:30. Br. Sun. 11:30 a.m.-2:30. D Tue.-Sat. 6-10. (M) Le Bistro d'Adrienne; Casual. French. Spcls: crisp shrimp salad with mango relish citrus and mint dressing, veal with goat cheese, portello and mushrooms and leek broth, grilled chicken with basmati rice and lemon rosemary vinaigrette. L Mon.-Fri. noon-2:30. D daily 6-10. (M) AE, CB, DC, MC, V.

**ALONGHORN—59 W. 44th St. (840-6800).** Oak Room and Rose Room; Jockey required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight. Sun. 6-11. Br. Sun. noon-2:15. Late S buffet Fri. Sat. 9:30-midnight. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FINEST CAFE—Rockefeller Plaza, 20 W. 56th St. (246-6699).** Casual. American. Spcls: prime rib, T-bone steaks, charred north Atlantic salmon, Baltimore crab cakes. Res. sug. B Mon.-Fri. 7:30-10:30. Sat. from 9. Br. Sun. 11 a.m.-3:30. L Mon.-Fri. 11 a.m.-3:45. D daily 5-11. Free parking with D after 5. (M) AE, DC, MC, V.

**BARBETTA—321 W. 46th St. (246-9171).** Jockey required. Northern Italian. Spcls: field salad Piemonte, risotto alla Piemontese, roast rack of veal. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Dancing Thu.-Sat. from 8:15. Closed Sun. (M-E) AE, CB, DC, MC, TM, V.

**BELLO—863 Ninth Ave., at 56th St. (246-6773).** Casual. Northern Italian. Spcls: veal chop, pasta, seafood. Res. sug. L and D Mon.-Thu. 11:30 a.m.-11. Fri. to midnight. Sat. 3:30-midnight. Free parking from 4. Closed Sun. (M) AE, DC, MC, V.

**BROADWAY MUSEUM CAFE—1568 Broadway, at 47th St., in the Embassy Suites Hotel, 5th floor (768-5320).** Casual. American. Spcls: roast boneless duck with kiwi and grand mariner, rack of lamb, poached salmon. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, DC, MC, TM, V.

**CABANA CARACAS—122 W. 45th St. (581-8988).** Casual. Brazilian. Spcls: shrimp paulista, feijoada, maracatu. Res. for 4 or more. L daily noon-2. D daily 3-11. Private parties for 50. (M) AE, CB, DC, MC, V.

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New York Magazine

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**CAFE AU DEUX TROIS**—123 W. 44th St. (354-4148). Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.-Fri. 7:30-11. L Mon.-Fri. noon-4. Br Sat. 10:30 a.m.-4. Sun. 11 a.m.-4. D daily 4-midnight. (M) AE, MC, V.

**CHARLOTTE**—145 W. 46th St. (with the Hotel Mack-Lowe 789-7848). Casual. American. Spcls: buttermilk squash and apple soup; halibut, with red wine sauce and chanterelles; risotto with spinach and fresh carrot juice; loin of lamb with creamy potatoes. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. 11:30 a.m.-3. Sat.-Sun. noon-2. D daily 5:15-10. Pre-theater D 5:15-7. (M-E) AE, DC, MC, V.

**CLAO EUROPA**—35 W. 54th St. (247-1200). Casual. Italian. Spcls: scallopine di vitello al cacciatore, mechante ripene con rape e gambero, dentice al cartoccio. Res. sug. L daily 11 a.m.-3. D daily 5:30-11:30. Private parties for 200. (M-E) AE, MC, V.

**CITE**—120 W. 51st St. (956-7100/7262). Casual. French-Steakhouse. Spcls: steak frites, salmon steak with tomato marmalade and grilled asparagus, barbecued rack of lamb with mushroom quinoa. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight. Sat.-Sun. from 12 to 10. Pre-theater D 5-8. Free D parking. (M-E) AE, CB, DC, MC, V.

**DANNY'S GRAND SEA PALACE**—346 W. 46th St. (265-8133). Casual. Thai-continentale-seafood. Spcls: Alaskan king crab legs, chicken gai yang, baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai. Res. sug. L Wed., Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, V.

**DISH OF SALT**—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spcls: Peking duck (no advance notice), steak skew, seafood king in the basket. Res. nec. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4-midnight. Private parties for 50-400. Pianist Mon.-Sat. Closed Sun. (M) AE, DC, MC, V.

**DORSET**—30 W. 54th St. (247-7400). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce. Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

**ELLEN'S STARDUST DINER**—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.-Thu. 7:30 a.m.-11:30. Fri.-Sat. to 12:30 a.m., Sun. 8 a.m.-11. Br Sun. noon-4. (I) AE, MC, V.

**44-44 W. 44th St. in the Royalton** (944-8844). Casual. American. Spcls: wood-grilled salmon leaf with crushed cucumber, walnuts and date salad; grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted wild kidney and sweetbreads with pumpkin risotto and savory vegetables. Res. nec. L Mon.-Fri. 11:30 a.m.-5. Br Sat. Sun. 11 a.m.-4. D daily 5:45-11:30. (M-E) AE, MC, V.

**FRANKIE AND JOHNNIE'S**—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D Mon.-Sat. 4:30-11:30. Reduced rate D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

**HALCYON**—151 W. 54th St., in the Riggs Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m., L daily 11:30 a.m.-3. D daily 5:30-11. Late supper and pastries till 2 a.m. Private parties for 150-300. Pianist nightly. Free parking. (E) AE, CB, DC, MC, TM, V.

**LA BONNE SOUPE**—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, soup, omelettes, fresh fish, fondue. Open daily 11:30 a.m.-10 p.m. Br Sun. 11:30 a.m.-3:30. Private parties for 15-60. (I-M) AE, MC, V.

**LANGAN'S**—150 W. 47th St. (869-5482). Dress opt. American-continental. Spcls: rack of lamb provencale, Maryland crabcakes, New York sirloin steak. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun. 11:30 a.m.-4. D daily 4-midnight. Pre-theater D daily 7:30-10. (M) AE, CB, DC, MC, V.

**LA RESERVE**—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5-midnight. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC, MC, V.

**LA RIVISTA**—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

**LATTANA**—361 W. 46th St. (315-0988). Dress opt. Italian (Roman). Spcls: carciofi alla giudia, risotto al Barolo, vellutata di ceci al rosmarino, zuppa di pesce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11. Fri.-Sat. to midnight. Closed Sun. (M) AE.

**LA VERANDA**—163 W. 47th St. (391-4905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Free D parking D 5-8. Private parties for 10-200. Free D parking from 5-1 a.m. (M) AE, CB, DC, MC, TM, V.

**LE BERNARDIN**—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savory cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30. Fri.-Sat. 5:30-10:30. Private parties for 15-150. Closed Sun. (E) AE, DC, MC, V.

**LE PATIO**—119 W. 56th St., in the Parker Meridian (245-8000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

**LE RIVAGE**—340 W. 46th St. (765-7374). Casual. French. Spcls: duck à l'orange, salmon dionnaise. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30. Fri.-Sat. to 10:30. Closed Sun. (M) AE, CB, DC, MC, TM, V.

**L'ERMITAGE**—40 W. 56th St. (381-0777). Dress opt. European. Spcls: foie gras parait with truffles, grilled sea bass with citrus, orange rat L'Ermitage. Res. sug. L Mon.-Sat. noon-4. D Mon.-Thu. 5-10. Fri.-Sat. till 11:30. Pre-theater D 5-7. Private parties for 50. (M-E) AE, MC, V.

**LES PIRENEES**—251 W. 51st St. (246-4044; 246-0373). Dress opt. French. Spcls: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Sun. 4-10. Spc. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

**MARRIOTT MARQUIS**—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Mon.-Sat. 5:30-10. Prix fixe D Mon.-Sat. 5:30-7:30. Closed Sun. (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30. D Sun.-Thu. 5:30-11. Fri.-Sat. 5-midnight. (E) AE, CB, DC, MC, V.

**MEDICI**—56-25 W. 56th St. (767-1234). Casual. Mediterranean. Spcls: parfait of seafood with marinated baby tomatoes, sautéed spiced wild mushrooms with sundried tomatoes and marsala cream sauce, baby snapper stuffed with seafood and warm ratatouille. Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. 11:30-3. D Mon.-Thu. 5:10-10:45. Sat. 8:12-3:00 a.m., Sun. 5-10. Pianist nightly. (E) AE, CB, DC, MC, V.

**PASTY'S**—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marchiare, val rostellate marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45. Fri.-Sat. to 11:45. Pre-theater D 5-7:30. (M) AE, CB, DC, MC, V.

**PIERRE AU TUNNEL**—250 W. 47th St. (575-1222). Casual. French. Spcls: mignonettes de boeuf, vendicats, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

**RAINBOW ROOM**—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, roast rack of lamb, baked Alaska. Res. nec. D Tue.-Thu. 5:30 a.m.-4. Fri.-Sat. to 2 a.m., Sun. 6-11. Pre-theater D 5:30-11:30. Dancing. Private parties 100-1000. Closed Mon. (E) The Rainbow Promenade: Jacket required. "Little Meals" and cocktails. Spc: crisp fried calamari with two sauces, salmon cured New-York style. Open Mon.-Fri. 3-1 a.m., Sat. 4-2 a.m., Sun. noon-11. Br Sun. noon-2:30. (I-M) AE, DC, MC, V.

# RESTAURANTS

**RENE PUJOL**—321 W. 51st St. (246-3023). Casual. French. Spcls: sliced sea scallops on a bed of provencal vegetables, broiled fillet mignon with bearnaise sauce, melting chocolate cake. Res. nec. L Mon-Sat. noon-3. D Mon-Thu. 5-10:30. Fri-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

**RESTAURANT RAPHAEL**—33 W. 54th St. (582-8993). Dress op. French-contemporary. Spcls: confit of eggplant and lamb with wignon root, bearnaise sauce, with braised veal perfumed with star anise and claret. Res. sug. L Mon-Fri. noon-2:30. D Mon-Fri. 6-9:30. Sat. to 10:30. Closed Sun. (E) AE, DC.

**RUTH'S CREAM STEAK HOUSE**—148 W. 51st St. (245-9600). Dress op. American. Spcls: T-bone, porterhouse (for 2, 3 or 4), shrimp remoulade. Res. sug. L Mon-Fri. 11:30 a.m.-3 a.m. Mon-Sat. 4-midnight, Sun. 4-10. Private parties for 40-80. (E) AE, DC, MC, V.

**SAMPLINGS**—1605 Broadway, at 49th St., in the Crown Plaza Hotel, (977-4000). Casual. American. Spcls: Samplings salad, chili crustal calamari. Res. sug. Buffet Br Sun. 11 a.m.-3. D daily 5-midnight. Nightly for 6:30. (M) AE, DC, MC, V.

**THE SEA GRILL**—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress op. American/seafood. Spcls: Baltimore crabcakes, seafood Chowder, seasonal grilled fish, pastas. Res. sug. L Mon-Fri. 11:45 a.m.-2:45. D Mon-Sat. 5-10. Discount parking with D after 5. Closed Sun. (E) AE, DC, MC, V.

**STAGE DELICATESSEN**—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. Br to 11 a.m. (I) AE, MC, V.

**TEN KAI**—20 W. 56th St. (956-0127). Casual. Japanese. Spcls: kai sei, sushi, sashimi. Res. sug. L Mon-Fri. 11:45 a.m.-2:30. D daily 5:30-10. Private parties for 4-30. (E) AE, CB, DC, MC, V.

**TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress op. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon-Sat. 11:30 a.m.-3. D Mon-Sat. 5-11. Pre-theater D Mon-Sat. 5-6:30. Etn. Tue-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

**TRIONFO**—224 W. 51st St. (262-4660). Casual. Italian-Tuscan. Spcls: fettuccine fabrizio, agrodolce, jambon-oni aromatizzati. Res. nec. L Mon-Fri. 11:30 a.m.-3. D Mon-Fri. 5-11:30. Sat. 4:30-11:30. Private parties for 22. Closed Sun. (M-E) AE, DC, MC, V.

**"21 CLUB"**—21 W. 52nd St. (582-7276). Formal. American. Spcls: Maryland crab cakes, Maine lobster salad, "21" hamburger. Res. nec. L Mon-Sat. noon-3. D Mon-Sat. 6-midnight. Private parties for 10-50. Closed Sun. (E) AE, CB, DC, MC, V.

**VICTOR'S CAFE**—526 W. 52nd St. (586-7714). Casual. Cuban/Caribbean. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Pianist nightly. Private parties. (M) AE, CB, DC, MC, TM, V.

## 57th-60th Streets

**ANKBAR**—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken geger kebabs, lamb pasanda, palak paneer. Res. sug. L Mon-Sat. 11:30 a.m.-3. D Mon-Sat. 5-10:30. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun-Thu. 5:30-11. Fri-Sat. to 11:30. (M) AE, CB, DC, MC, V.

**ARIZONA**—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean terrine, yellow pear tomatoes, chorizo and goat cheese, grilled salmon with tangerine jicama salsa, salmon rose and a potato galette, muscovy duck, braise with chard, wheat vegetable tortilla and smoked chick peanut sauce. Res. sug. L Mon-Fri. noon-3. Sat. to 2:30. D Mon-Thu. 6-11. Fri. to 11:30. Sat. 5-11:30. Sun. 6-10:30. (M-E) AE, CB, DC, MC, V.

**CAFE BOTANICA**—160 Central Park South, in the Essex House Hotel (484-5120). Casual. American contemporary. Spcls: grilled salmon with green lentils and sorrel salad, sauteed lamb chops and radicchio risotto, roasted rack of lamb with eggplant granita. Res. nec. Br daily 6:30 a.m.-10:30 a.m. L Mon-Sat.

noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. 5:30-10:30-midnight. Pre-fixe L Pre-theater D 5:30-7. (E) AE, CB, DC, MC, V.

**DAWAT**—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patani machi, achar ghont, baked eggplant. Res. sug. L Mon-Sat. 11:30 a.m.-3. D Sun-Thu. 5:30-11. Fri-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, TM, V.

**FANTINO**—112 Central Park S., in the Ritz-Carlton Hotel (664-7700). Dress op. Northern Italian. Spcls: canaroli nec and black truffle with fondue of sweet Novara gorgonzola, panzerotto filled with spring vegetable, Robiola cheese, a medley of lobster with Barolo wine and Castelluccio lentils. Res. sug. Br Mon-Fri. 7 a.m.-10:30 a.m., Sat-Sun. 7:30 a.m.-11 a.m. Pre-theater D Mon-Sat. 5:30-7. D Mon-Sat. 7-11. Cocktails 4-1 a.m. (E) AE, CB, DC, MC, V.

**FELDIRIA**—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: posuete istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

**LE BAR BAT**—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with argula and basil oil. Res. sug. L Mon-Fri. 11:30 a.m.-3. D Mon-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Dancing nightly. (M) AE, CB, DC, MC, V.

**LE TRAIN BLEU**—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. American. Spcls: grilled tuna, prime steaks, lamb chops. Res. sug. Br Mon-Sat. 11 a.m.-noon. L Mon-Sat. noon-3. D Thu. 5:30-7:30. Afternoon tea and cocktails Mon-Fri. 3-5:30. Closed Sun. (M) AE, CB, DC, MC, V.

**LE YEAU PÂCHÉ**—129 E. 60th St. (838-8133). Dress op. French. Spcls: steak frites, tripe, green peas, sole, rack of lamb. Res. sug. L Mon-Sat. noon-3. D Mon-Sat. 5:30-10:15. Complete L and D. Closed Sun. (M) AE, MC, V.

**LES CELEBRITES**—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck with gramy smith apples au jus with mixed herb salad, baked bass wrapped on a bed of boulangere potatoes, squash with cabbage and mashed potatoes with a white truffle oil. Res. nec. D only Tue-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, MC, V.

**THE MANHATTAN OCEAN CLUB**—57 W. 58th St. (371-7777). Dress op. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, tuna with grapefruit and deep fried leeks. Open Mon-Fri. noon-midnight, Sat-Sun. 5-midnight. Private parties for 125. (E) AE, CB, DC, MC, V.

**MARCH**—405 E. 58th St. (838-9393). Dress op. American. Spcls: confit of rabbit with foie gras and white beans, Atlantic salmon with middle eastern spices and barley risotto, rack of lamb with sweet mustard and herb crust. Res. nec. D only Mon-Sat. 6-10. Private parties for 10-55. Closed Sun. (E) AE, CB, DC, MC, TM, V.

**PETROSSIAN**—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; fricasse of Maine lobster; roasted breast of duck with soft white wheberries, tart apples and cinnamon roasted pecans; Petrossian's teasers. Res. nec. L Mon-Sat. 11:30 a.m.-3. Br Sat-Sun. 11:30 a.m.-3. D Mon-Sat. 5:30-10:30. Sat. to 10. Pre-theater D 5:30-7:30. Post-theater D 10:30-midnight. (E) AE, CB, DC, MC, V.

**PLAZA HOTEL**—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. Br Mon-Sat. 11:30 a.m.-10:30 a.m. L Mon-Fri. noon-2:30. Br Sun. 11-2:30. D Tue-Thu. Sun. 5:30-10. Fri-Sat. to 10:30. Pre-theater D Tue-Sat. 5:30-7:30. Post-theater D Sat-Sun. 10:30-11:30. (M-E) Oak Room: L daily 5:30-11. Pre-theater D Mon-Fri. 5:30-7:30. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 2 a.m. Oyster Bar: Casual. Seafood. Res. sug. Open Mon-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) Palm Court: Dress op. Continental. Res. sug. Br Mon-Fri. 7 a.m.-10 a.m., Sat. from 8 a.m. L Mon-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon-Sat. 3:45-6. Sun. from

4. Supper: Mon-Sat. 6-midnight, Sun. to 11. (E) AE, CB, DC, MC, V.

**RUMPELMAYER'S**—50 Central Park South, in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned ice cream soda and sundachs, chicken pot-pie, steaks and chops. Children's menu 8, L and D daily 7 a.m.-12:30 a.m. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM**—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: bimi, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. Tue Mon-Fri. 3-5. D daily 4:30-11:30. 5 after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, TM, V.

**SAN DOMENICO**—240 Central Park South. (265-5959). Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in ravioli, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon-Fri. 11:45 a.m.-2:30. D Mon-Sat. 5:30-11:30. Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E) AE, CB, DC, MC, V.

**SERENDIPITY**—3-225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken ribcage, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L Mon-Sat. 11:30 a.m.-11:30 a.m. Fri-Sat. 11 a.m.-1 a.m. Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (E) AE, CB, DC, MC, TM, V.

**YELLOWFINER'S**—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: G'vaccia, pizza, hamburgers, grilled chicken salad with pine nuts, grill specialties. No res. Open Mon-Sat. noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, TM, V.

## Above 60th Street, East Side

**THE BOAT HOUSE CAFE**—Central Park, nr. 72nd St. and Fifth Ave. (517-2233). Casual. Contemporary/eclectic. Spcls: crabcakes, risotto, goat cheese salad, homemade breads and desserts. Res. sug. L Mon-Fri. 11:30 a.m.-5. Br Sat-Sun. 11 a.m.-5. D Sun-Thu. 5-10. Fri-Sat. to 11. Private parties for 25-100. Free lobby bar for the Boat House from 72nd St. entrances from 7-midnight. (M) AE, MC, TM, V.

**BOSCO**—1049 Lexington Ave., bet. 74th-75th Sts. (235-8449). Casual. Italian. Spcls: ravioli, alla bosco, homemade pasta roll with ricotta and spinach in tomato sauce, veal scallopine alla bosco. Res. sug. L daily 11:30 a.m.-4. D daily 5-11. Private parties for 45. (M) AE, CB, DC, MC, TM, V.

**CAFE CROCODILE**—354 E. 74th St. (249-6169). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M) AE.

**CAFE NOSIDAM**—768 Madison Ave., bet. 65th-66th Sts. (717-5633). Casual. Italian-American. Spcls: lobster ravioli, double-cut veal chop with wild mushrooms, mixed seafood in tomato basil sauce. Res. sug. L Mon-Sat. 11:30 a.m.-5. Br Sun. noon-3. D Mon-Sat. 5-midnight, Sun. to 11. After-theater prix fixe D. (M) AE, MC, V.

**CAFE PIERRE**—The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: fricasse of wild mushrooms, asparagus, and ricotta gratin, black bass fillet served in artichoke broth; roast baby chicken with sauteed peas, green beans and fingerling potatoes. Res. sug. D daily 7 a.m.-10:30. L Mon-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6:30-10:30. 5 from 10:30. Pre-theater D Mon-Sat. 6-7. Pianist daily 9-1 a.m. The Rotunda: English afternoon tea daily 3-5:30. (E) AE, CB, DC, MC, V.

**CAMPAGNOLA**—1382 First Ave., at 74th St. (861-1102). Dress op. Italian. Spcls: antipasto, ravioli portions, grilled double-cut veal chop. Res. nec. L Mon-Fri. noon-3. D Tue-Sat. 5-midnight, Sun. Mon. 5-11. Pianist nightly. (M) AE, CB, DC, MC, V.

**CARLYE HOTEL**—76th St. and Madison Ave. (744-1600). CAFE Carlye: Dress op. Buffet Br Sun. noon-3. D Tue-Sat. 6-11. Carlye Restaurant: Formal. French. Br Mon-Sat. 7 a.m.-10 a.m., Sat. 8 a.m.-10:30 a.m. L Mon-Sat. noon-2:30. Br Sun. noon. 3. D daily 6-11. (M-E) Bernlman Bar:



Cocktails daily noon-1 a.m. **GALLERY:** Tue daily 3-5:30. **AE, CB, DC, MC, V.**

**CASALONE—1675 Third Ave., bet. 93rd-94th Sts.** (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon-3. D daily 5:30-11:30. (M) **AE, MC, V.**

**DEMARCHELIER—50 E. 86th St.** (249-6330). Casual. French. Spcls: fillet of Dover sole, pepper steak, grilled salmon with white wine sauce. Br Sun. noon-4. D daily 4-midnight. (M) **AE, MC, V.**

**ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts.** (534-8103). Casual, Italian. Spcls: wood cook, capellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue-Sat. In 11. Private parties. (M) **AE, MC, V.**

**FIRST WON—1384 First Ave., at 74th St.** (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon-Fri. 11:30 a.m.-4. D Mon-Thru. 4-11. Fri. to midnight, Sat. to 12:30 a.m. Sun. 1-11. (F-M) **AE.**

**GIRASOLE—151 E. 82nd St.** (772-6690). Casual, Italian. Spcls: arrechetti, venison sauteed with red wine, osso buco. Res. nec. L daily noon-3. D Mon-Sat. 5-midnight, Sun. 11. Private parties for 35. (M) **AE.**

**JOJO—160 E. 64th St.** (223-5656). Dress up. French. Spcls: goat cheese and potato terrine with arugula juice, duck breast with spring roll and tamarind vinaigrette, warm chocolate Valrhona cake with vanilla ice cream. Res. nec. L Mon-Fri. noon-2:30. D Mon-Thru. 6-11. Fri-Sat. to 11:30. Private parties for 28. Closed Sun. (M-E) **AE, MC, V.**

**LE CIRQUE—58 E. 65th St.** (794-9222). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques, julienne cordon rouge aux pommes sauce citron. Res. nec. L Mon-Sat. noon-3. D Mon-Sat. 6-10:30. Complete L. Closed Sun. (E) **AE, CB, DC.**

**LETIZIA—1352 First Ave., bet. 72nd-73rd Sts.** (517-2244). Dress up. Italian. Spcls: mezzaluna pasta stuffed with broccoli rape and shrimp, pheasant with wild mushrooms and truffles in a pastry crust, red snapper with vegetables in parchment. Res. sug. Open for L and D Sun-Thru. noon-midnight, Fri-Sat. to 1 a.m. Private parties for 180-100. Pianist nightly. (M-E) **AE, CB, DC, MC, V.**

**MAD MATTER—485 Second Ave., bet. 77th-78th Sts.** (628-4917). Casual. American-pub. Spcls: Cajun chicken salad, Caribbean beef kebabs, black Angus steak. L Mon-Fri. 11:30 a.m.-4. Br Sat-Sun. 11 a.m.-4. D Sun-Thru. 4-1:30 a.m. Fri-Sat. to 3 a.m. Private parties for 50-60. (M) **AE, MC, TM, V.**

**MARK'S—25 E. 77th St., in the Mark Hotel** (879-1864). Casual. French-California. Spcls: barbecued striped bass with wild-mushroom packets, niooto cakes with lobster remoulade, rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 3:30-5:30. D daily 6:30-10:30. Banquets for 250. (M) **AE, CB, DC, MC, V.**

**MARTI—1269 First Ave., bet. 68th-69th Sts.** (737-5922). Casual. Turkish. Spcls: doner kebabs, stuffed cabbage, mixed vegetables, swordfish with green pepper and onion. Res. sug. L daily 11:30 a.m.-4. D daily 4-midnight. Private parties for 45-50. (M) **AE, CB, DC, MC, V.**

**MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St.** (319-7468). Casual. American-Italian. Spcls: mixed crab pot-pie, sautéed chicken, chicken piccata. Res. sug. L Mon-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon-Thru. 5-midnight, Fri-Sat. to 1 a.m. Sun. 4-11. (M) **AE, DC, MC, V.**

**MUMBLE—1622 Third Ave., at 91st St.** (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. Res. sug. L and D Sun-Thru. 11:30 a.m.-2:30. Br Sun. to 3 a.m. Bar till 4 a.m. Br Sat-Sun. 11 a.m.-4. Also 603 Second Ave., at 33rd St. (889-0750). (M) **AE, MC, V.**

**NINO'S—1354 First Ave., bet. 72nd-73rd Sts.** (988-0002). Casual. Italian. Spcls: tortini di mozzarella alla Romana, spaghetti poveraccio, combinazione alla Romagna Italiana. Res. sug. L daily noon-5. D

Mon-Thru. 5-11. Fri-Sat. to midnight, Sun. 5-10. Jazz pianist Tue-Sat. 8:30-12:30 a.m. (M) **AE, DC, MC, V.**

**PARK AVE CAFE—63rd St. at Park Ave.** (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato consomme, grilled swordfish chop with herbs and lemon. Res. sug. L Mon-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80. (E) **AE, DC, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.** (439-4835). Casual. Contemporary American. Spcls: steamed Maine crab ravioli served in a tomato consomme with macaroni, yellowfin tuna sautéed with capers, lemons and panzanella, seared skirted cruste tuna with swiss chard and haricots vert in a lemon coulis. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E) **AE, CB, DC, MC, V.**

**POST HOUSE—28 E. 63rd St. in the Lowell Hotel** (935-2888). Dress up. American. Spcls: prime filet mignon, Cajun rib steak, crab cakes, fresh scallops. Res. sug. L Mon-Fri. noon-4:30. D daily 5-midnight. (E) **AE, CB, DC, MC, V.**

**REGENCY HOTEL—540 Park Ave., at 61st St.** (759-4109). 540 Park: Jacket required. American. Spcls: red snapper napoleon with shoestring potato and onion topped potato, rack peppered tuna with scallop mashed potatoes and spinach lemon-spricot crust, beef free range chicken with provencal herb sauce. Res. sug. B daily 7 a.m.-11 a.m. L Mon-Sat. noon-3. D daily 6-10. Br Sun. noon-3. Guitarist Fri. 6-10. (M) **AE, CB, DC, MC, V.**

**SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts.** (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with branded berries, Moroccan couscous (Fri-Sat. daily). Res. sug. L daily noon-5. Br Sun. noon-4. D daily 5-11. (M) **AE, CB, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8080). Dress up. American. Spcls: buttermilk squash ravioli, ricotta, parmesan and sage butter; pan-seared tuna in a green curly broth, oriental greens and dried shiitake; venison loin with prunes and apples, parsnip puree and wild herb sauce. Res. sug. L Mon-Fri. 11:30-2:30. Br Sat-Sun. 11:30-2:30. D Mon-Fri. 6-11. Sat. 5:30-11:30. Sun. 6-10. Private parties for 150. (E) **AE, CB, DC, MC, TM, V.**

## Above 60th Street, West Side

**CAFE DES ARTISTES—1 W. 67th St.** (873-3500). Jacket req. after 5. French. Res. nec. L Mon-Fri. noon-3. Br Sun. noon-3. Sun. 10-3. D Mon-Sat. 5:30-12:30 a.m. Sun. 5-11. (M-E) **AE, CB, DC, MC, V.**

**CAPRICIOSO—375 Amsterdam Ave., bet. 77th-78th Sts.** (877-7818). Casual. Italian. Spcls: pappardella aurora, filetto di tonno alla griglia, pollo in potachoro. Res. sug. L daily noon-3:30. D daily 4-midnight. (M) **AE, CB, DC, MC, TM, V.**

**CARMINE'S—2450 Broadway, bet. 90th-91st Sts.** (632-2239). Casual. Home-style Italian. Spcls: hot antipasto platter, mixed seafood pasta, veal chops. Res. sug. for 6 or more. D Mon-Thru. 5-11. Fri-Sat. to midnight, Sun. 2-10. (M) **AE.**

**CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel** (581-0968). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini frutti de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Fri. Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) **AE, CB, DC, MC, V.**

**COPELAND'S—547 W. 145th St.** (234-2357). Casual. Soul/crook. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon-Thru. 4:30-11. Fri-Sat. to midnight, Sun. 3-11. Jazz Tue-Sat. (M) **AE, DC, MC, V.**

**FISHIN EDDIES—73 W. 71st St.** (874-3474). Casual. American-Italian-seafood. Spcls: swordfish line with clams, lobster, steamed mussels with white wine and garlic, smoked tuna carpaccio. Res. sug. D only Mon-Sat. 5-midnight, Sun. 5-11. (M) **AE, CB, DC, MC, V.**

**FUJIMAMA MAMA—467 Columbus Ave., bet. 82nd-83rd Sts.** (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calf

mar. Res. sug. D only Mon-Thru. 6-midnight, Fri-Sat. to 1 a.m. Sun. 5-11. (M) **AE.**

**HUMAN PARK—235 Columbus Ave., bet. 70th-71st Sts.** (724-4411). Casual. Human. Spcls: shrimp and pork human style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L Mon-Fri. 11:30 a.m.-2:30. D daily 3:30-4 a.m. Also Human. H. 721 Columbus Ave., at 95th St. (222-6511). (I) **AE, CB, DC, MC, V.**

**O'NEAL'S—49 W. 64th St.** (787-4663). Casual. American. Spcls: hamburger, grilled mahi mahi, chicken pot-pie. Res. sug. B Mon-Fri. 8 a.m.-11:30 a.m. Sat. 10 a.m.-noon. L Mon-Sat. 11:30 a.m.-4:30. Br Sun. 10-4. D Mon-Sat. 4:30-midnight, Sun. 4-midnight. Private parties for 175. (M) **AE, CB, DC, MC, V.**

**PICCOLINE—35 W. 64th St.** (724-8585). Casual. French-mediterranean. Spcls: octopus salad with kenneb, potato and lemon-pepper vinaigrette; whole roasted fish; Moroccan cured salmon with chickpea salad and pan-cake. Res. sug. L Tue-Sat. 11:45 a.m.-2:15. Br Sun. 11:30 a.m.-3. D Tue-Thru. 5:30-11:30. Fri-Sat. till midnight, Sun. 11:30-3. Private parties for 45-80. Closed Mon. (M) **AE, MC, V.**

**RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts.** (873-9404). Casual. Regional American. Spcls: fried calamari, grilled pork chops, chicken pot pie, penne with shrimp, scallions and broccoli. Res. sug. L and D Mon-Thru. 11 a.m.-12:45 a.m. Fri. till 1:45. Sat. 5-1:45 a.m. Sun. 5-12:45 a.m. Br Sat-Sun. 10:30 a.m.-4. E. side walk cafe. (I) **AE, CB, DC, MC, V.**

**SEAWALKERS—12 W. 72nd St.** (799-0470). Casual. Regional American Seafood. Spcls: Maryland blue clawed crab, fresh lump crabcakes, fresh fish and shellfish. Res. sug. L Mon-Fri. 5-11. Sat. to 11:30. Sun. 4-10. Private parties for 15-25. (M) **AE, DC, MC, TM, V.**

**SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts.** (996-0664). Casual. Soul Food. Spcls: barbecue spare-ribs, southern fried chicken with collard greens, peas and rice, beef short ribs. Res. sug. B Mon-Fri. 7-30 a.m.-1. L Mon-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon-Sat. 3-10:30. (I) **No credit cards.**

**TAVERN ON THE GREEN—Central Park at 67th St.** (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon-Fri. noon-3:45. D Sun-Thru. 5:30-11:30. Fri-Sat. 5-midnight. Br Sun-Sat. 10 a.m.-3:30. Private parties for 15-150. (M) **AE, CB, DC, MC, V.**

## BROOKLYN

**MARCO POLO—345 Court St.** (718-852-5015). Casual. Italian. Spcls: capellini, porto bello mushrooms, osso buco with risotto. Res. sug. Open for L and D Mon-Fri. 11:30 a.m.-11. Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. (M) **AE, CB, DC, MC, V.**

**THE RIVER CAFE—1 Water St.** (718-522-5200). Jacket required. American. Spcls: sautéed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon-Fri. noon-2:30. Br Sun. noon-2:30. Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) **AE, CB, DC, MC, V.**

## QUEENS

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights** (718-999-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Val-dostana. Res. sug. Open Mon-Thru. noon-10:30. Fri. to 11. Sat. 4-11. Complete D. Closed Sun. (I) **AE, DC, TM, V.**

**WATER'S EDGE—44th Drive at the East River** (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp tostada with tomato corn salad, yogurt curd and avocado, roast rack of lamb with chickpea pancake and grilled vegetable kabob with mint chutney; roast filet of grouper with sautéed greens and gazpacho broth. Res. sug. L Mon-Fri. noon-3. D Mon-Sat. 6-11. Tue. Tue-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) **AE, CB, DC, MC, V.**

# OTHERS

## EVENTS

**FESTIVALS AND FAIRS—**The Washington Square Outdoor Art Exhibit is on 6/4-5. Hundreds of artists display paintings, sculpture, crafts, and more. University Pl. from 11th St. to Waverly Pl.; Washington Sq. E. to 3rd St.; LaGuardia Pl. to Houston St. and Fifth Ave. from 10th to 8th Sts. Free (718-554-7600). . . . **The Third Avenue June Jamoree** is 6/5, noon-5. Live entertainment, art and craft vendors, and food. Third Ave. from 14th to 34th Sts. Free (228-8262). . . . **The Second Annual Queens Lesbian and Gay Pride Parade and Festival** is 6/5, noon-6. This year, over 75 organizations plan to attend. Parade route: 37th Ave. from 89th to 75th Sts. Block party (at noon): 37th Rd. from 73rd to 77th Sts. Free (718-400-4064). . . . **The Greenwich Village Spring Festival** is 6/4. Petting zoo, pony rides, and food and craft stalls. Eighth Ave. from Bleecker to 14th Sts. Free (727-3238). . . . **The 17th Annual Plant-a-Thon Crafts and Food Festival** is 6/5, 11 a.m.-6. Broadway, from 72nd to 86th Sts. Free (874-5177). . . . **The 14th Street Grand Festival** is 6/4, 11 a.m.-6. Multicultural mix of food and crafts. 14th St., from Second to Sixth Aves. Free (809-4900). . . . **The 52nd Street Jazz Festival** is 6/5, 11 a.m.-6. Food, live jazz, and more. 52nd St., from Lexington to Seventh Aves. Free (809-4900). . . . **The Rockefeller Center Rose Show**, through 6/12, features more than 3,500 roses this year. Rockefeller Plaza, bet. 49th and 50th Sts. Free (632-3975). . . . **The American Museum of Natural History** celebrates its 125th anniversary with a free, day-long festival of performances, demonstrations, and more on 6/4, 10 a.m.-9. Central Park West, from 77th to 81st Sts. Free (769-5125).

**FLEET WEEK—**The annual review of international naval ships is 6/2-8. This year, events include the **Parade of Ships** on 6/2. **Armed Forces Night** at Yankee Stadium on 6/3. **Fleet Week Regatta** on 6/4, 4 A.K. Run on 6/5. **D-Day Ceremony** on 6/6, and **Departure of Ships** on 6/8. Public tours of the ships are 6/3-7. Call for other activities (245-2533).

**TOYOTA COMEDY FESTIVAL—**Exhaustive proof that stand-up comedy is alive and well, at locations throughout the city. An incomplete list of performers includes: **Alan King and Chicago City Limits** on 6/2. **Drew Carey and Bette Bourne** on 6/3. **Dennis Miller and Felicia Michaels** on 6/4. **Nancy Marano and Eddie Monteiro** on 6/5. **Jay Tunes and Bill Maher** on 6/6, and **Nicky Silva and Craig Anton** on 6/7. **John Stewart and John Ferrentino** on 6/8. **Wendy Wasserstein and Christopher Durang** on 6/9. **John Waters and Gary Delena** on 6/9. **Penn and Teller** on 6/10. **Bobby Collins and Ellen DeGeneres** on 6/11, and **Bette Bourne** on 6/12. Call for information (804-COMICAR).

**BENEFITS—**The Friends Committee of the American Cancer Society hosts "June Blizzard," a benefit dinner on 6/2 at 7. **Boathouse Cafe** in Central Park, \$100 (237-3890). . . . **Variety-The Children's Charity of New York** hosts the Fourth Animation and Entertainment Auction on 6/2 at 6:30. **Copacabana**, \$45 (247-5588). . . . **The Guggenheim Museum**, in celebration of Frank Lloyd Wright's birthday, takes a benefit for *Guggenheim Magazine* on 6/2 at 9. **Guggenheim Museum** on Fifth Avenue. \$125 (232-3534). . . . **Rebecca Kell Dance's annual Bid For Dance** auction and champagne reception is 6/6 at 6:30. At the *Abbey* for a Single Culture, 2 W. 64th St. \$20 (431-8869). . . . **A theatrical-evening benefit performance of *Yeast: A Celebration*** by *The Irish Repertory Theatre*, hosted by Katherine Hepburn, is 6/6 at 7. **Helen Hayes Theater**, \$30-\$100 (255-0270).

**PERFORMANCES—La Mama Etc.** presents new works by the Italian theater group Versoudia through 6/5. 74A E. 4th St. \$12 (475-7710). . . . **The International**

**Off Festival** continues with *Dancing Under the Bridge* by the De Groep Theater Compagnie from the Netherlands through 6/4 and *A Greater Damn* by Adishakti from India on 6/7-11. **Fools Company** Stage, 311 W. 43rd St., 8th floor. \$15 (307-4000). . . . **The Women's One World (WOW) Theater** presents *Hit and Soft*, an erotic-storytelling piece by Muriel Miguel on 6/2-4. 59 E. 4th St. \$6-\$8 (460-8067). . . . **P.S. 122** presents *The Life of Larry*, a performance piece by Larry Harper, Charles Dennis, and Donna Ann McAdams, comprised of thirty tragic-comedy episodes, on 6/2-5 (388) and *The Dish*, a new work by Bette Bourne, on 6/2-4 and 6/9-12 (810). 150 First Ave., at 9th St. (477-5829).

**READINGS—Calvin Trillin**, humorist and prolific journalist, will read from his work at the 92nd Street Y on 6/7 at 8:15. 1395 Lexington Avenue. \$16 (996-1100). . . . **The Writer's Voice** spring reading series continues with "Missing Scenes from Famous Movies," featuring screenwriters **Malia Scotch Marmo, Alfred Uhry, and Marshall Brickman** on 6/3 at 8. 160 Central Park W. \$8 (\$85-4128). . . . **Pais Review** editor **George Plimpton** will read at Limbo Cafe on 6/7 at 7:47 A.M. bet. 3rd and 4th Sts. Free (477-5271). . . . **Alyssa Donati** will read from *The Mazarin Pigeon* and *Asa Inker* from *The Prince of West End Avenue* at Rizzoli Bookstore on 6/2 at 6:30. 434 West Broadway, bet. Prince and Houston Sts. Free (387-3404). . . . **Poets House** hosts a reading by novelist **Richard Price** on 6/7 at 6:30 at the Pavillion at Hudson River Park, Chambers St., at the Hudson River. Free (416-5328).

COMPILED BY NORMAN VANAMEE

## TOURS

**ROOSEVELT ISLAND—**6/2 at 5:30: **Twilight Walking Tour**. Visit the historic landmarks of this peaceful planned community while taking in views of the Manhattan skyline. \$10; reserve (223-0157).

**BLACK HISTORY TOURS OF OLD NEW YORK—**Tour the places where early black New Yorkers lived, worked, played, and prayed. 6/4 at 1: **African Burial Ground and Historic Commons**. A tour of the lower Manhattan area that was once called "Little Africa." \$10. . . . 6/5 at 1: **Black Women's History Tour**. An introduction to influential black women of the 18th and 19th centuries, among them Isabel Baunfre ("Sinner Truth"), Elizabeth Jennings, Catherine Ferguson, and others. \$10. Reserve (914-966-1246).

**BIG ONION WALKING TOURS—**6/4 at 1: **Immigrant New York**. Stops include the Transfiguration Church, the Negro Burial Ground, and modern-day sweatshops. . . . 6/4 at 1: **The Brooklyn Bridge to Brooklyn Heights**. Walk across the bridge into the city's first suburb, with stops at Plymouth Church, Walt Whitman's childhood home, and the Brooklyn Historical Society. Reserve (439-1090).

**MUNICIPAL ART SOCIETY—**Weekday walks: 6/1 at 12:30: **Grand Central Terminal**. . . . 6/2 at 12:30: **Midtown Lobbies**. . . . 6/3 at 12:30: **Tribeca/African Burial Ground**. . . . Weekday tours are \$10 adults; \$8 students, seniors, and MAS members (439-1049). . . . Weekend walks: 6/4 from 1 to 3: **Forgotten Neighborhoods: The Upper East Side** (for reservations, 397-3809). 6/4 at 11 a.m.: **Sunnyside, Queens** (for reservations, 935-3964). \$15 adults; \$12 students, seniors, and MAS members.

**JOYCE GOLD TOURS—**6/5 at noon: **The Genius and Elegance of Gramercy Park**. Discover how a marshland became home to Stanford White, John F. Kennedy, and the most famous witch in America. Meet at the Gramercy Park Hotel, Lexington Ave. and 21st St. \$12, reserve (242-5672).

**ADVENTURE ON A SHOESTRING—**6/4 at 5: **Historic Greenwich Village**. . . . 6/5 at 11:30 a.m.: **Chinatown**. \$5; reserve (265-2663).

**TOURS WITH THE 92ND STREET Y—**6/5 at 11 a.m.: **Brunch and Walk in Battery Park City**. \$35 includes brunch. . . . 6/5 at 1: **Clinton Hill**. \$15. . . . 6/6 at 6: **The Garth Clark Gallery and English Pottery**. \$20. Reservations required for all tours. (996-1100).

**SIDEWALKS OF NEW YORK—**517-0201 for information. Each tour, \$10. Call for weekday tour schedules. Bus tours are also available (388-2286 for information). 6/4 at 2: **Famous Murder Sites**. Meet in front of the Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 6/5 at 1: **The 101-Year-Old Broadway Baby**. Tour the historic theater district with a New York actor. Meet at the Marriot Marquis on Broadway and 45th St. . . . 6/4 at 6: **Ghosts at Twilight**. Tour Greenwich Village as night falls. Meet at Washington Sq. Arch. . . . 6/5 at 2: **All in the Family**. Meet at Old St. Patrick's Cathedral. Prince and Mort Sts. for a look at Godfather-land. . . . 6/4 at 2: **Historic Greenwich Village**. Meet at the Washington Sq. Arch to hear about folklore, architecture, and history. . . . 6/5 at 2: **Secrets of Central Park**. Meet at 2 Columbus Circle for a walk through Manhattan's backyard.

**WEST SIDE TOURS—**Sat. and Sun. at 11 a.m. A walking tour of the Upper West Side, including Lincoln Center, the Dakota, the Ansonia, and the American Museum of Natural History. Tours in Swedish are also available. \$10; \$5 children and seniors; reserve (662-9316).

**DON'T BE A STRANGER AMONG US—**Sundays at noon. A walking tour through the Lubavitch Chassidic community in Crown Heights, Brooklyn. Visit a mikva, a Chassidic synagogue, a kosher bakery, a Chassidic art gallery. \$10; reserve (718-953-5244).

**SOHO ART TOURS—**An inside look at the SoHo art community. Examine cast-iron buildings, visit galleries and artists' studios. Every Sat. at 11 a.m. \$20; reserve (334-1912).

**CYCLING—Central Park Bicycle Tour**. Explore Central Park on a two-hour tour with stops at Strawberry Fields, Belvedere Castle, and famous movie locations. Daily at 10 a.m. and 1. Reserve; \$25 includes bike rental (971-9666 for reservations; 603-9750 for information).

**LOOK FOR WILD FOODS—**Forage through the city's parks with "Wildman" Steve Brill in search of edible plants. Phone for details, rules, and information about fees (718-291-6825). Morning walks are 11:45 a.m.-3:45. 6/4: Prospect Park, Brooklyn. 6/5: Forest Park, Queens.

COMPILED BY KATE O'HARA

## SPORTS

**HOCKEY—**Stanley Cup finals. Depending on the results of the Eastern Conference finals (unavailable at press time), either the Rangers or the Devils will go on to play Vancouver on 5/31.

**BASKETBALL—NBA Playoffs**, Eastern Conference finals. **Knicks vs. Indiana**. 6/1 at MSG. 7 p.m. (game 5, if necessary); 6/3 at Indiana. 9 p.m. (game 6, if necessary); 6/5 at MSG. 7 p.m. (game 7, if necessary).

**BASEBALL—**Mets, Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). \$60-\$15. 6/1 at 7:40. vs. Columbus. . . . **Yankees**, Yankee Stadium, 161st St. and River Ave., Bronx (293-0000). \$60-\$16. 6/1 at 7:35. vs. Chicago. 6/3 at 7:05; 6/4-5 at 1:35. vs. Kansas City.

**STEPS—Advil Mini-Marathon**, 10K. 6/4 at 9:30 a.m., in Central Park. Road Runners Club, E. 89th St. (864-4455).

# ACTIVITIES FOR CHILDREN

COMPILED BY VIVIAN BARAD

**AMERICAN MUSEUM OF NATURAL HISTORY**—For all ages. 6/4 from 10 a.m. to 9 p.m. **Celebrate 125: The Rhythm of the World**, the Museum's 125th-anniversary bash. Highlights include performances by **Ladysmith Black Mambazo**, **Willie Colon**, and **Buckwheat Zydeco**. Be sure to bring an artifact for I.D. Day (10:30 a.m.-2:30); it's a great opportunity to have fossils, insects, or ornaments identified by scientists. A laser-light show, projected onto the Central Park West facade of the Museum, is the grand finale at 8:30. Inside and outside the Museum, Central Park West, bet. 77th and 81st Sts. (769-5125). Free.

**JUST KIDDING!**—For ages 6 and up. 6/4 at 11 a.m.: **Peter Schickel**, of P.D.Q. Bach fame, hosts a concert featuring performances by **Percussion Power**, an ensemble from Booker T. Washington Middle School led by Rick Mascarnas; the **Hunter College Elementary School Chorus**, Barbara Ames conducting; and a performance of plays written by students at the **Curriculum Arts Project**, Symphony Space, 2537 Broadway, at 95th St. (864-5400). \$1; reserve.

**CENTRAL PARK STORYTELLING**—For ages 5 and up. Sat. at 11 a.m.: Laura Simms tells **The Nightingale** and **Dune Wolkstein** tells **The Ugly Duckling**. H.C. Andersen Statue in Central Park, 72nd St. and Fifth Ave. Free.

**STOMP!**—For ages 5 and up. Tues.-Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Steve McNicholas and Luke Cresswell lead their British troupe in a loud and humorous percussive piece called **Stomp!** Orpheum Theatre, 126 Second Ave. (477-2477). \$22.50 and \$29.50; reserve.

**MIDTOWN WEST**—For ages 8 and up. 6/3 at 7; 6/4 at 1: Director Nello Stokas's **Once Upon a Time... Another Time**, a show based on classic fairytales as written by students of Midtown West school. 328 W. 48th St., bet. Eighth and Ninth Aves. (268-7032). \$4; adults \$6.

**L'HEURE DU CONTE**—For ages 3-6. 6/7 at 4: The French Institute/Alliance Francaise presents an hour of classic and modern tales, read in French. 22 E. 60th St. (355-6100, ext. 215). \$3; reserve.

**HENRY STREET SETTLEMENT**—For ages 6 and up. 6/5 at 2: **Save-the-Earth Circus**, presented by the Elemental Environmental Extraordinary Planetary Puppet Circus. Abrons Arts Center, 466 Grand St. (598-0400). \$3; adults \$4; reserve.

**STORYBUILDERS THEATER**—For ages 5 and up. 6/6 at 5:30. Storybuilders Theater for Children presents **The Case of the Missing Rock**. Central Presbyterian Church, 593 Park Ave., at 64th St. (838-1504). Free.

**MOCUS-POCUS VAUDEVILLE SHOW**—For ages 4 and up. 6/4 at noon, 2:30, and 5:30. **Magician Angelo Bernmo**, with bubble sculptor Lane Barton and illusionist Torkova. Puerto Rican Traveling Theater, 305 W. 47th St. (354-1293). \$10-\$15; reserve.

**WESTSIDE REPERTORY THEATRE**—For ages 4-10. 6/4 at 2 and 8: Rebecca Madden's **The Crazy Krites of Krackerville Forest**. A musical play about Dwight the dragon's adventures in a magical forest. Susan Karpman directs. Westside Repertory Theatre, 252 W. 81st St. (874-7290). \$5; adults \$8; reserve.

**MARIONETTE THEATRE**—Sponsored by the City Parks Foundation. For ages 3 and up. Tues.-Fri. at 10:30 a.m. and noon; Sat. at noon and 3: **The True Story of Rumpelstiltskin**, the story of an old little man who spins straw into gold for the Miller's daughter. Swedish Cottage, W. 81st St. or E. 79th St. entrance, Central Park (988-9093). \$4; adults \$5; reserve.

**WINGS THEATRE COMPANY**—For all ages. Sat. and Sun. at 1: Bill Solly presents **The Three Magic Mushrooms**, a musical about three New Yorkers who discover a fairy named Chibletta in Central Park. Wings Theatre, 154 Christopher St. (627-2961). \$5.

**NEW MEDIA REPERTORY COMPANY**—For ages 3-7. Sat. at 3: Director Miranda McDermott's **Alfred the Dragon and the Mysterious Time Changers**. This time Alfred's detective skills are pitted against a villainous gang causing mayhem with hours and minutes. 512 E. 80th St. (734-5195). \$6; adults \$7; reserve.

**THIRTEENTH STREET REPERTORY COMPANY**—For ages 4 and up. Sat. and Sun. at 1: Will Bartlett's **Rumpelstiltskin**, a musical based on *Rumpelstiltskin*. Rita Williams directs. 50 W. 13th St. (675-4677). \$4; reserve.

**FESTIVALS AND FAIRS**—For all ages. 6/4 from 11 a.m. to 5: Games, baked goodies, and live music at the **Manhattan New School Fest** with Zest. 311 E. 82nd St. (860-5983). Free; adults \$1. Raindate: 6/12.

**LITTLE PEOPLE'S THEATRE COMPANY**—For ages 2-10. Sat. and Sun. at 1:30: **Humpy Dumpty**. At 3: **Little Red Riding Hood**. Courtyard Playhouse, 39 Grove St. (765-9548). \$8; reserve.

**WAVE HILL FAMILY ART PROJECT**—For ages 4-12. Sat. and Sun. from 1 to 4: **Pulp, Deckle, and Mold**, a papermaking workshop. 675 W. 252nd St., Bronx (718-549-3200). \$4 per family.

**BIG APPLE CIRCUS**—For all ages. 6/3-7: The one-ring wonder presents **Carnevale in Venice**. Van Cortlandt Park, Bronx. Call for schedule information (288-0555); or for tickets (307-4100).

**PUPPETWORKS PAPER SLOPE**—For ages 4 and up. Sat. and Sun. at 12:30 and 2:30: **The Jungle Book**, Rudyard Kipling's classic tale of Mowgli and his adventures in the jungle of India. Adapted for the marionette stage by Nicholas Coppola. 338 Sixth Ave., Brooklyn (718-965-6058). \$5; adults \$7; reserve.

**QUEENS FAMILY THEATRE**—For ages 7 and up. Fri. at 7; Sat. and Sun. at 2: Ben Finn's **A Lady Named Jo**, a musical based on Louisa May Alcott's *Little Women*. 256-21 Union Turnpike, Queens (718-343-1052). \$6; adults \$10; reserve.

**BROOKLYN CHILDREN'S MUSEUM**—For all ages. 6/5 from 11 a.m. to 5: The annual free outdoor festival, **June Ballroom '94**, features performances by **Spiral Ensemble**, West African and Latin American music; Klezmer music by **Andy Statman**; **Marie Brooks Dance Theater**, dances from Martinique; and the **Ayolawa African Dance Theater**. Plus, workshops and street games, including a double dutch contest. 145 Brooklyn Ave., at St. Marks Ave., Brooklyn (718-735-4400). Regular hours: Wed.-Fri. 2-5; Sat. and Sun. noon-5. General admission: \$3.

**STATEN ISLAND CHILDREN'S MUSEUM**—For all ages. Visit the Museum's hands-on exhibits, among them **Bugs and Other Insects**, or try a weekend workshop—entomophobics beware! 6/4 from 1 to 4:30: **June Bug Jewelry**, create your own creepy-crawly design in limo, bake it, then wear it home. 6/4 at 2 and 3: **Science on the Stage**, a premiere performance by singing and dancing bugs. 6/5 at 2: **Instrument Sampler: Noteworthy Creatures**, a workshop and performance given by Alan Aurelia, and Janet and Michael Sirota. \$3. Seag Harbor, 1000 Richmond Terrace, Staten Island (718-723-2640). Regular hours: Tues.-Sun. noon-5. General admission: \$3.

## BOOKS

**ZELDA'S SECRET**, by Pascal Lemaitre. Preschool. BridgeWater Books, \$13.95.

**AT THE BEACH**, by Huy Voun Lee. Preschool-Grade 1. Henry Holt and Company, \$14.95.

**NOW GEORGE RADBOURN SAVED BASEBALL**, by David Shammone. Kindergarten-Grade 2. Blue Sky Press, \$14.95.

COMPILED BY BERNICE KANNER

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# NIGHTLIFE

## DIRECTORY

COMPILED BY GILLIAN DUFFY

### KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

### POP/JAZZ

**BIRDLAND—2745 Broadway, at 105th St.** (749-2228). Regional American restaurant with jazz. 6/1: Hector Nieves Quintet. 6/2: Peggy Stern Trio. 6/3, 4: Joe Chambers Quintet featuring Javon Jackson. 6/5: Leslie Gwyn featuring Ronald Matthews. Sets at 9, 10:30, and midnight. **AE, CB, DC, MC, V.**

**BLUE NOTE—131 W. 3rd St.** (475-8592). Through 6/2: Modern Jazz Quartet featuring John Lewis, Mil Jackson, Percy Heath and Connie Kay. 6/3-5: Keith Jarrett, Gary Peacock and Jack DeJohnette. 6/6: Jibaro Jazz. 6/7: Astrud Gilberto plus the Michel Camilo Trio featuring Anthony Jackson and Cliff Almond. Tue.-Sat. following the last set until 4 a.m.: Late night ambience with the Brian Lynch Quartet. **AE, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.** (228-7880). 6/1: Iain Matthews; Dee Carstensen. 6/3: Leon Redbone; Jack Simmons. 6/4: An Evening with Buster Poindexter and His Banishes of Blue. 6/5: Urbaner featuring Michal Urbaniak, Jon Dryden, Al Mac Dowell, Lenny White, plus special guests Bernard Wright, Jan Garrett, Kenny Garrett, Tom Brown and Muckhead. 6/8: Adrian Belew with the Psychodots. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.** (228-6440). Through 6/4: Pianist Kenny Drew Jr. with Rufus Reid on bass. 6/5: Donald Brown Trio. 6/6-11: Trumpeter Tom Harrell with George Cables on piano and Cecil McBee on bass. Sets at 10, midnight, and 2 a.m. **AE, CB, DC, MC, V.**

**THE CAJUN—129 Eighth Ave., at 16th St.** (691-6174). New Orleans-style restaurant featuring cajun jazz. Every Wed.: The Original Traditional Jazz Band. Thurs.: Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Four Notes with Styles. Mon.: Don Reich Swing Quintet. Tues.: Stanley's Washboard Kings. Music Mon. 7:30-10:30 p.m.; Tue.-Thurs. from 8-11, Fri.-Sat. 8:30-midnight, Sun. 7-10. **AE, CB, DC, MC, V.**

**CCGB—315 Bowery** (982-4052). Rock club. 6/1: Blueser; Voke. 6/2: Feed; Cardinal Woolsey; Super Nova. 6/3: Pigs; Weeds of Eden; Special Head. 6/4: Poppy; Temple 23; Aquanetas. 313 Gallery. (677-0455). 6/1: Leslie Natchez; Talking to Animals; Psychic Penguin; The Marmurs. 6/2: The Works of Phil Kline. 6/3: No Safety. 6/5: Bill Popp and the Tapes. **No credit cards.**

**CORNELIA STREET CAFE—209 Cornelia St., bet. Bleecker and W. 4th Sts.** (989-0319). 6/5: Flash Rosenberg's Possibilities. **AE, DC, MC, V.**

**DOWN BEAT—70 Grove St., corner of Seventh Ave.** (620-6000). An intimate jazz club. Every Tue.-Sun. at 9 and 11; Spanky Davis and his Quartet. Mon. at 9, 11 and 1 a.m.; Pete (La Roca) Sims Swingtime. **AE, MC, V.**

**FAT TUESDAY'S—190 Third St.** (533-7902). Through 6/5: The New York Swing Quartet featuring Bucky Pizzarelli, John Bunch, Bob Haggart and Dennis Mackrel. 6/6: Les Paul Trio. 6/7-12: The Four Fresh

men. Shows Sun.-Thurs. at 8 and 10, Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

**THE FIVE SPOT—4 W. 31st St.** (631-0100). Restaurant with jazz. 6/1: Quiet Storm W.B.S. 6/2: "Taja". 6/3: Rick Magpiza Quintet. 6/4: Bob Moses Quintet. Sets Mon.-Thurs. at 8 and 9:30, Fri.-Sat. at 8:30, 10, and 11:30. **MC, V.**

**IRIDIUM—44 W. 63rd St.** (582-2121). **The Iridium Room:** Dramatic new room across from Lincoln Center, with a cartoonlike spirit inspired by the sound of music. Through 6/4: The Marcus Printup Band featuring Carl Allen on drums. 6/5: The Sunday Vocalist Series featuring Thos Shipley. 6/7-11: The Ravi Cocrane Group featuring Billy Childs. Wed.-Sat. at 9:30, 11 and 12:15 a.m. **AE, CB, DC, MC, V.**

**KNICKERBOCKER BAR & GRILL—33 University Pl.** (228-8490). Atmospheric room with jazz every Wed.-Sun. from 9:45. 6/1-4: Pianist Mike LeBlonde with Dennis Irwin on bass. **AE, MC, V.**

**KNITTING FACTORY—47 E. Houston St.** (219-3055). 6/2: Hari Karaoke with Percy Jones; Snowey Sheep of Rome. 6/3: Jean-Paul Bourely; Truman's Wave. 6/4: Arto Lindsay with Marc Ribot and Marcus Suzano. 6/5: Night of the Living Cello with Fred Longberg-Holm, Michelle Kinney, Tom Cora, Aaron Ninsky, Jane Scarapantio, Chris White and Rufus Cappodica. 6/6: "Jews with Horns" featuring Hasidic New Wave with Strings; Yossie Piamenta Band. 6/7: Kermit Droclo's New Project; Kava Kava. **AE, MC, V.**

**LA CAVE ON FIRST—1125 First Ave., at 62nd St.** (759-0411). Jazz club with a French-Soul food restaurant. 6/1: Tap dancer Jimmy Slyde with the Bros Townsend and his Quartet. 6/2: Jazz blues singer Ghaniniya Green and her Quartet. 6/3: Jazz and blues singer Cynthia Scott. 6/4: Deborah Lippmann with the Lippmann String Trio. 6/5: Jazz singer Joshi Kajayana and her Trio. 6/6: Brian Christopher and his trio. 6/7: Open mike with hosts Sandi Merle and Johnny King. **AE, V.**

**MANNY'S CAR WASH—1558 Third Ave., bet. 87th-88th Sts.** (369-2583). Chicago-style blues bar. 6/1: Bobby Radcliff. 6/2: Sugar Blue. 6/3: The Hosts. 6/4: The Bill Perry Blues Band. 6/5: Blues Jam featured by the Papa Clubby Blues Band. 6/6: Ladies night with the Hackensack Men and the Trotter Horns. 6/7: The Junko Partners. Shows nightly from 9, except Sun. at 8:30. **AE.**

**METROPOLIS CAFE—31 Union Square West** (675-2900). Downstairs: 6/3, 4: Jimmy Heath Quartet. Sets at 8 and 10:30 p.m. Upstairs: Every Thu. from 6:30; Jon Regan Duo. **AE, MC, V.**

**MICHAEL'S PUB—211 E. 55th St.** (758-2272). Every Tue.-Thurs. at 9:15, Fri.-Sat. at 9:15 and 10:15: Jelly Roll Morton: "Hoo-Doo" created and performed by Vernal Bagneris. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mondays at 8:45. **AE, DC, MC, V.**

**RED BLAZER TOGO—349 W. 46th St.** (263-3122). Wed.: Bob Litwak Group with Warren Vache and Joe Temperley followed by Rich Hardeman. The Todd Robbins Trio followed by the David Aaron Big Band. Thurs.: Phoebe LeGere at 6; Stan Rubin's Big Band with David Bell. Fri.: Lou Anderson Big Band followed by Sam Llano & The Bourbon Street Swingers. Sat.: Bob Cantwell and his Stompers. Sun. and Mon.: Howie Wyeth Ragtime. Tues.: The Smith Street Society Jazz Band. **AE, CB, DC, MC, V.**

**THE ROCK 'N' ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia.** (677-7630). 6/1: Pro-Jam featuring members of Cyndi Lauper and Taylor Dayne's Bands. 6/3: Tonya Hall No Alternative. 6/4: Guitars in Grange. 6/5: Peace; Beyond This. Mystic Rooster. 6/6: Voodoo Chick; Four Sticks. 6/7: Hard Coyo. **AE, MC, V.**

**SAZERAC HOUSE—533 Hudson St., at Charles St.** (989-0313). New Orleans-style restaurant featuring jazz performed by students from The New School jazz department every Fri.-Sat. at 9:30, 11, and 12:30 a.m. **AE, CB, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.** (861-8800). Every Tue. from 9-1 a.m.; Gwen Cleveland. Wed. from 9-1 a.m.; Lenore Helm and her Trio. Thurs. from 9-1 a.m.; Kenny Branover Brothers. Fri. from 9-1 a.m.; Sandi Blair. Sat. guest bands from 10-2 a.m. Sun. from 7-11: Steve Weins. Mon. from 8-midnight: Debbie Davis. **AE, CB, DC, MC, V.**

**S.O.B.—204 Varick St.** (243-4940). A club-restaurant-bar featuring live music of Brazil, Africa, and the Caribbean. 6/1, 2: Richard Elliot. 6/3: Coupe Coupe/Steve Mucky. 6/4: Sambo Novo. 6/6: India. 6/7-9: R & B and jazz singer Rachelle Ferrell. **AE, CB, DC, MC, V.**

**SWEET BASIL—88 Seventh Ave. So.** (242-1785). Through 6/5: Jim Hall Quartet with Larry Goldings, Steve La Spina and Bill Stewart. 6/6: The Music of Gil Evans with the Monday Night Orchestra. Sets Mon.-Thurs. and Sun. from 9 and 11, Fri.-Sat. from 9, 11, and 12:30 a.m. **AE, MC, V.**

**TATTOO—151 E. 50th St.** (753-1144). 6/3, 4 from 6-11: Nat Jones Trio. 6/6 from 7-11: Pendopé. 6/7-11: Bobi Wood. 6/8: The Monday Night Live with host Rocco Primavera. 6/9 from 7-11: David Raleigh. Dancing from 11. **AE, CB, DC, MC, V.**

**TAVERN ON THE GREEN—Central Park at W. 67th St.** (873-3200). Chestnut Room: American restaurant with jazz every Sun.-Tue. Thurs. at 8:30 and 10:30, Fri.-Sat. 9 and 11. Through 7/3: Illinois Jaquez Big Band. **AE, CB, DC, MC, V.**

**TIME CAFE—380 Lafayette St., at Great Jones St.** (533-7070). 6/2: Pez. 6/1: Late Jacobs/Ms. Lum. 6/2: Angus Big Band. 6/3: Professor and Maryann Bubble. 6/4: 5 Guitars Play Mingus. **AE, MC, V.**

**TRAMPS—51 W. 21st St.** (227-7789). 6/2: James "Blood" Ulmer; Trio III featuring Andrew Cyrille, Oliver Lake and Reggie Workman. 6/3: Marica Ball, Earl King. 6/4: Backwater Zydeco; Earl King. Caffe—45 W. 21st St.: 6/6: Freddy and the Drums-sticks. **AE, MC, V.**

**VILLAGE CORNER—142 Bleecker St.** (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 6/4: Michael Wilner. 6/6: Carol Bruto. 6/7-11: Bronx Townsend. Music Mon.-Sat. from 9. **AE, MC, V.**

**VILLAGE VANGUARD—178 Seventh Ave. So.** (255-4037). Through 6/5: David Sanchez Quartet featuring David Kikoski, Ugona Okogwo, and Leon Parker. 6/6: The Vanguard Jazz Orchestra. 6/7-12: Paul Motian, Joe Lovano, and Bill Frisell Trio. **AE, MC.**

**VISIONS—125 MacDougal St.** (673-5676). 6/1, 2: Marvin Stamm Quartet with Bill Charlap, Bob Malach, Terry Clarke, and Michael Moore. 6/3, 4: Jimmy Cobb's Mob with Pete Bernstein, John Webber, Dado Moroni. 6/7: Neal Kirkwood Octet. Sets at 9 and 11, with late shows Fri. and Sat. at 1 a.m. Every Tue.-Thurs. at 1 a.m.: The Scott Napoli Trio. **AE, MC.**

**WEST END GATE—2911 Broadway, bet. 113th-114th Sts.** (646-8687). 6/1: Folk with Susan McCook and Chanting House. 6/2: Folk with Brooks Williams. 6/3: Rock & Roll with Green Wilma. **AE, MC, V.**

**WETLANDS—161 Hudson St.** (966-5244). Environmentally-oriented music club. 6/1: Grant Lee Buffalo; Wild Colonialists; Jaki. 6/2: Me Mom and Morgantalar; Thanks to Gravity. 6/3: King Missile; The Ceibes; Babe. 6/4: The Blue O's. 6/4: An evening with Zoro. 6/5: Eychate God; Buzzoven; Drop Dead. 6/6: The Solsonics; Reg E. Giances. **AE, MC, V.**



**ZANIZARAN**—73 Eighth Ave., bet. 13th-14th Sts. (924-9755). Jazz club/restaurant with a 1940s tropical atmosphere featuring jazz to funk to fusion to R & B. 6/6: Robert Miller Band. 6/7: Adam Falcov Band; Jump Street with Jay Rodrigues and Bill Wain.

AE, MC, V.

**ZIMMO**—126 W. 13th St. (924-5182). Italian restaurant with music. Mon.-Sat. from 8. Through 6/4: Pianist Kirk Lightsey with Cecil McBee on bass. 6/5: Saxophonist Bob Kindred with Bill Mays on piano and Michael Moore on bass.

AE, MC, V.

## COMEDY/MAGIC

**BOSTON COMEDY CLUB**—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1100). Boston's best comedians perform nightly. 6/3, 4: Judy Gold, Eddie Brill and Tony Woods. 6/6: Open Mike with Dina Pearlman. Shows Sun.-Thu. at 9:30, Fri. at 9:30 and 11:30, Sat. at 10 and midnight.

AE, MC, V.

**CAROLINE'S COMEDY CLUB**—1626 Broadway, bet. 49th-50th Sts. (757-4100). Broadway location with an exciting new format featuring headline comedians every night. 6/1 at 8: Lewis Black 6/2-5, Thu. and Sun. at 8, Fri.-Sat. at 8:10: Drew Carey.

AE, CB, DC, MC, V.

**COMEDY CELLAR**—117 MacDougal St. (254-3630). Through 6/5: Nick DiPaolo, Ray Romano, Gregg Rogell, Mark Cohen, and Dave Attell. Shows Sun.-Thu. at 9, Fri. at 9 and 11, Sat. at 8:30, 10:15 and midnight.

AE.

**COMIE STRIP**—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics. Mon.-Thu. the fun starts at 9, Fri. at 8:30 and 10:45, Sat. at 8, 10:30 and 12:30, Sun. at 8:30.

AE, MC, V.

**DANCERFLOOR**—1118 First Ave. (593-1650). Through 6/5: Gabe Abelson, Ben Creed, Al Ramer, Ron Disenza, Otto and George, Danny Curtiss, and Scott Bruce. 6/6-12: Rich Ramirez, Mike Robles, Danny Reits, Ben Creed, Otto and George, and Ron Disenza. Sun.-Thu. at 8:45, Fri. at 9 and 11:15, Sat. at 8, 10:30, and 12:30 a.m.

AE, CB, DC, MC, V.

**IMPROVISATION**—433 W. 34th St. (279-3446). A new location for this comedy club. Comics and singers every Wed.-Thu. at 9, Fri.-Sat. at 9 and 11:30, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg.

AE, DC.

**NEW YORK COMEDY CLUB**—241 E. 24th St. (696-5233). Through 6/4: Mike Sweeney, Amy Poehler, and Vito, and Eric Kornfeld. Shows Mon.-Thu. at 9, Fri. at 9 and 11, Sat. at 9:30 and 11:45.

AE, CB, DC, MC, V.

**STAND-UP NEW YORK**—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/5: Ray Romano, Mike Sweeney, Linda Smith, and a special guest star. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10:15 and 12:30 a.m.

AE, MC, V.

## DANCING

**ADELAIDES 900 SUPPER CLUB**—492 Broome St. (966-3371). Intimate supper club atmosphere.

AE.

**BARBETTA**—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark Italian restaurant to Hungarian and Russian gypsy music plus Viennese waltzes played by violinist Vladimir Budanitsky with Arkady Fuglin on piano, every Fri.-Sat. from 8:30-midnight.

AE, CB, DC, MC, V.

**THE CHINA CLUB**—2130 Broadway, bet. 74th-75th Sts. (877-1166). Dance-rock club with DJ's and live music. 6/1: Christine Gordon; Pro-Jam with China Club All-Stars. 6/2: Foggy Notion; Trigger. 6/3: "Y". Mon., Wed.-Sat. from 10, Tue. from 9.

AE.

**COUNTRY CLUB**—210 E. 86th St. (879-8440). Elegant, romantic 1940's-style supper club featuring dancing to Tony Sotos and the Country Club Swing Orchestra. Fri.-Sat. from 7:30.

AE, DC, MC, V.

**LE BAR MIT**—311 W. 57th St. (307-7228). Spacious: Dancing and dining to live music. Shows Wed.-Thu. at 10, Fri. at 10:30, Sat. at 11. Downstairs: Upstairs club with funky decor. Dance music Mon.-Sat. until 4 a.m.

AE, CB, DC, MC, V.

**ROSELANO**—239 W. 52nd St. (247-0203). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing. Thu. and Sun. from 2:30-11.

AE, V.

**THE SUPPER CLUB**—240 W. 47th St. (921-1940). Romantic, elegant 1940's-style club with dining and dancing. Wed.: "Havana Nights". Thu. at 8:30: Steven Minichiello's House of La Cage. Fri.: "Obsession". Sat.: The Barry Levitt Orchestra from 7:30-11, disco after 11. 6/1-5 at 8: French cabaret singer Regine performs all her favorite songs.

AE, CB, DC, MC, V.

**37TH STREET HIDEAWAY**—32 W. 37th St. (947-8949). Dining and check-to-check dancing to the Lynette Dupree Trio. Mon.-Thu. 7-11, Fri.-Sat. 8-2 a.m.

AE, CB, DC, MC, V.

## CABARET

**ASTI**—13 E. 12th St. (741-9105). Landmark Greenwich Village Italian restaurant with singing waiters and opera stars performing arias, Broadway show tunes, and pop music standards, every Tue.-Sun. from 6:30.

AE, CB, DC, MC, V.

**THE BALLROOM**—253 W. 28th St. (244-3015). Every Fri.-Sat. at 6:30: Singer-pianist-composer Blossom Dearie. Wed.-Thu. at 6:30: Pianist-composer-singer John Wallowitz. Mon. at 8:30: Jazz singer Judy Barnett with Monday Night Jazz. Through 6/4: Jazz singer Morgana King. 6/5: *Langue in Rhythm*. Variations *On Her Hip* (an evening of music, mime, and movement). 6/6-16: Nancy Marano and Eddie Montoro.

AE, MC, V.

**BLUE ANGEL**—323 W. 44th St. (262-3333). Theatre supper club featuring *La Cage*, a colorful revue starring Tommy Feina plus a cast of 20 dancers, singers, and celebrity impersonators. Shows Wed.-Thu. at 8, Fri.-Sat. at 8 and 11, Sun. at 2:30 a.m.

AE, CB, DC, MC, V.

**CLEOPATRA**—327 W. 44th St. (262-1111). An Egyptian style nightclub in the heart of the theatre district featuring *The Pharaoh's Phollies*, a Middle-Eastern revue with belly dancers, musicians, and singers. Shows Tue.-Sun. at 9, followed by continuous entertainment until 2 a.m., Fri.-Sat. till 4 a.m.

AE, CB, DC, MC, V.

**DANNY'S**—346 W. 46th St. (265-8133). Skylight Rooms. 6/1-2: Cynthia Crane. 6/9: Deana Storey. Shows Mon.-Sat. at 9, Sun. at 5 and 8. **Piano Bar**: Every Wed.-Sat. from 6-8, Sun. Tue. 6:30-11; Gregory Allen. Wed.-Sat. from 8:30-12:30 a.m.: Charles DeForest.

AE, DC, MC, V.

**DON'T TELL MAMA**—343 W. 46th St. (757-0788). 6/6, 13: Karen Murphy.

No credit cards.

**EIGHTY EIGHTS**—228 W. 10th St. (924-0888). 6/1: Yanna Avrie, Les Chids, Yanna Avrie, Elizabeth Dutton Smith. 6/3: Helen Baldassarre. 6/4: Baby Jane Dexter. Sally Mays. 6/5: Jan Abrams; Darius De Haas. 6/6: Jeff Ide. 6/7: Chris Curtis; Margaret Avery. Shows Sun.-Thu. at 8 and 10:30, Fri.-Sat. at 8:30 and 11, Sun. at 5:30.

No credit cards.

**JUDYS**—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/1, 8: Judy Kreston and David Lahm with Geoff McGovern on bass and Steve Davis on drums. 6/9: Songwriter-singer-pianist Philip Namanworth. 6/3, 4: Maricann Merigolo with *Wonderful Wonderful*. The music of Johnny Mathis with Daryl Kojak on bass and Steve Davis on drums. **Piano Bar**: Mon.-Tue.: David Lahm Duo with guest singer Judy Kreston. Wed.-Sat.: Jerry Scott. Music from 10:2-2 a.m.

AE, MC, V.

**KAPTAIN BANANA**—101 Greene St., bet. Prince and Spring Sts. (343-9000). French cabaret supper club featuring Mr. Jean Marie Riviere's outrageous revue *Les Inroyables* starring Messrs. Daniel Rohou, Gilles Jean and Michel Prosper. Shows Tue.-Sat. at 9:30.

AE, MC, V.

**THE RAINBOW ROOM**—65th Floor, Building 30 Rockefeller Plaza. (632-5900). Dine and dance at the Rainbow Room Dance Band with Gene McMillan, Andrew alternating with Mauricio Smith and Friends. Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5-midnight. **Rainbow & Stars**: Elegant cabaret room with a spectacular view. Through 6/18: Maureen McGovern in *Sing! Sing! Sing!*. The *Songs of World War II*.

**RUSSIAN TEA ROOM**—150 W. 57th St. (265-4977). Cabaret: 6/5 at 8 and 10:30: Ann Hampton Callaway with *Bring Back Romance*. 6/6 at 8 and 10:30: "Singers and Songwriters" showcase: An Evening with Richard Malby Jr. and David Shire. AE, CB, DC, MC, V.

**STEVE MCGRAW'S**—158 W. 72nd St. (595-7400). Cabaret theatre supper club. *Forever Plaid*, Tue.-Fri. at 8.

7:30 and 10:30, Sun. 3 and 7:30. **Piano Bar**: Every Wed.: John Meyer. Thu.: Larry Woodard. Fri.-Sun.: Chris Barrett. Tue.: Alex Kory. Music from 9-11 a.m.

AE, DC, MC, V.

## HOTEL ROOMS

**ALGONQUIN**—59 W. 44th St. (840-6800). Through 6/11, Tue.-Thu. at 9, Fri.-Sat. at 9 and 11:30: Andrea Marcovicci with her new show *Always, Irving Berlin*.

AE, CB, DC, MC, V.

**BECKMAN TOWER**—3 Mitchell Place, at 49th St. and First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. Sun.: Marc Spaeth and Trio.

AE, CB, DC, MC, V.

**CARLYLE**—Madison Ave. and 76th St. (744-1600). Cafe Carlyle: Through 6/25, Tue.-Sat. from 8:45 and 10:45: Singer Bobby Short. **Bernelmans Bar**: Through 6/26, Tue.-Sat. from 9:30-12:30 a.m.: Singer-pianist Barbara Carroll. Every Mon. from 9:30-12:30 a.m.: Pianist Kurt Whiting.

AE, CB, DC, MC, V.

**FOUR SEASONS**—57 E. 57th St. (758-5700). Every Mon.-Sat. from 5:30-8: Jazz pianist Harold Danko. Mon.-Tue. from 8-12:30 a.m.: Jazz pianist John Campbell. Wed.-Sat. from 8-1 a.m.: Composer-jazz pianist Donald Weir. Johnston. Sun. from 5:30-11: Pianist Ted Brown.

AE, DC, MC, V.

**MALCONV**—151 W. 54th St., in the Rikha Royal Hotel (468-8888). Lounge: Singer-pianist Cathy Herndon plays every Tue.-Sat. from 8:30-12:30 a.m.

AE, CB, DC, MC, V.

**PIERRE**—2 E. 61st St. (940-8185). **Cafe Pierre**: Pianist-singer Kathleen Landis. Tue.-Sat. from 8-1 a.m.

AE, CB, DC, MC, V.

**REGENCY**—540 Park Ave., at 61st St. (759-0140). Regency Lounge: Pianist Keith Ingham plays every Mon.-Sat. from 6-9 and 10-midnight.

AE, CB, DC, MC, V.

**SHERATON NEW YORK**—811 Seventh Ave., at 53rd St. (841-6500). **Lobby Club**: Through Sept., Tue.-Thu. 8-midnight, Fri.-Sat. 8-1 a.m.: Pianist-composer Irving Fields plays everything from Chopin to the Beatles.

AE, CB, DC, MC, V.

**U N PLAZA PARK HYATT**—1 United Nations Plaza, at 44th St. (585-3400). **Ambassadors Lounge**: Singer-pianist Richard Adams plays every Mon. from 8-11:30 p.m.; Wednesday and Thursday from 8-midnight; And Wasserman plays Sat. from 8-midnight and Sun. 11:30 a.m.-3:30.

AE, CB, DC, MC, V.

## PIANO ROOMS

**BRUHO**—240 E. 58th St. (688-4190). Northern Italian art deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 9:30-2 a.m.

AE, MC, V.

**CAFE 415**—W. 44th St. (581-3880). 1930's art deco style continental restaurant. Every Wed.-Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood. Tue.-Sat. Sun. from 6-10.

AE, MC, V.

**CAMPANOLA**—1382 First Ave., at 74th St. (861-1102). Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Wed.-Sat. from 9-1:30 a.m.

AE, CB, DC, MC, V.

**LANGAN'S**—150 W. 47th St. (869-5482). American-continental restaurant with old world atmosphere. Every Fri. and Sat. from 10:30-1:30 a.m.: The Penny Whys.

AE, CB, DC, MC, V.

**NEW DEAL**—133 W. 13th St. (741-3663). A new location for this American restaurant with jazz-pianist and songwriter Betsy Hirsch, every Sat. from 6-10.

AE, DC, MC, TM, V.

**NINO'S**—1354 First Ave., bet. 72nd-73rd Sts. (988-1012). Italian restaurant with singer-pianist Wendy Domarevsky every Tue. and Thu. from 8-midnight. 10:30-midnight: Singer-pianist Luis Venarato with pianist Philipp Della Penna perform every Wed., Fri.-Sat. from 8-midnight.

AE, CB, DC, MC, V.

**STELLA DEL MARE**—346 Lexington Ave., bet. 39th-40th Sts. (867-4425). Every Mon. and Fri., singer-pianist Andrew Charazzi. Tue.: Singer-pianist Frederique and Wed.-Thu., singer-pianist Clint Hayes. Music from 6-11.

AE, CB, DC, MC, V.

# RADIO

## HIGHLIGHTS

COMPILED BY ANYA SACHAROW

**WBAI**—99.5 FM  
**WFUV**—90.7 FM  
**WKCR**—89.9 FM  
**WNYC**—82.0 AM  
**WNYC**—93.9 FM  
**WQXR**—96.3 FM

### Wed., June 1

**NOON/WQXR**—Rodrigo: *Concierto de Aranjuez*; Mozart: *Four German Dances*.

**1:00/WBAI**—"The Positive Mind." Strategies for emotional development and empowerment with Armand DeMele, CSW.

**WQXR**—Mendelssohn: String Sym. No. 12 in g; Glinka: Capriccio Brillante on the *Jota aragonesa*.

**2:00/WNYC**—Best of "Around New York."

**WQXR**—Haydn: Sym. No. 96 in D.

**3:00/WQXR**—Bach: Violin Cto. in E.

**4:00/WQXR**—Elgar: Intro, and Allegro for Strings; *Sinfonía: Mè Vlat*, "From Bohemia's Woods and Fields."

**5:00/WQXR**—Clementi: Sym. in D.

**7:00/WQXR**—Telemann: Suite for Flute and Strings in a.

**8:00/WNYC**—Debussy: *Images*; Klacovsky: *Penial*; Brubeck: Qnt. Sonata.

**WQXR**—Glinka: *Russian and Ludmilla*, Ov.; Dvorák: Sym. No. 6 in D.

**9:00/WBAI**—"The Personal Computer Show." Industry interviews and call-in discussions with computer wizards Joe King, Hank Kee, and David Burstein.

**WNYC**—AM—"New York and Company." Guests are former astronaut Alan Shepard, author of *Moon Shot*; Russian poet Yevgeny Yevushenko.

**WQXR**—Studio and concert performances by young American musicians.

### Thu., June 2

**9:00 a.m./WBAI**—Interview with Egyptian film director Youssef Nasrallah.

**NOON/WQXR**—Liszt: Piano Cto. No. 2 in A; Corelli: Cto. Grosso in F.

**2:00/WBAI**—Discussing the musical instrument, the Kora, with Vieux Diop and Bilal Abdurrahman.

**WNYC**—Best of "Around New York."

**WQXR**—Mozart: Violin Cto. No. 3 in G.

**3:00/WQXR**—Dvorák: *Rhapsody*; Handel: Oboe Cto. No. 2a in B-flat.

**4:00/WQXR**—Saint-Saëns: Cello Cto. No. 1 in a; Weber: Oberon, Ov.

**5:00/WQXR**—Haydn: Sym. No. 59 in A.

**7:00/WQXR**—Schumann: Piano Qnt. in E-flat.

**8:00/WNYC**—Mozart: Sym. No. 40, Piano Sonata in A; Elgar: *The Sanguine Fan*.

**WQXR**—Elgar: Sym. No. 1 in A-flat.

**9:00/WNYC**—AM—"New York and Company." Guests are Gloria Steinem discussing *Moving Beyond Words*; mystery writer P.D. James on *A Taste for Death*.

### Fri., June 3

**1:00/WQXR**—Vaughan Williams: *Fantasia on a Theme by Thomas Tallis*; Mendelssohn: String Sym. No. 10 in b.

**2:00/WBAI**—Bilingual discussion on the politics, culture, and history of Latin America.

**WNYC**—Best of "Around New York."

**WQXR**—Chopin: Piano Sonata No. 2 in b-flat.

**3:00/WQXR**—Sibelius: *Scènes Historiques*, Suite No. 1.

**4:00/WQXR**—Haydn: Sym. No. 51 in B-flat; Copland: *Dancin' Cuban*.

**5:00/WQXR**—L. Mozart: Two Horn Cto. in E-flat.

**7:00/WQXR**—Mendelssohn: Violin Cto. in e.

**7:30/WFUV**—"New Letters on the Air." Michael Dorris, author of *The Broken God*, reads from his new book, *Paper Trail*.

**8:00/WNYC**—Haydn: Piano Sonata No. 58 in C; Merula: Songs; Berlioz: *Les Francs Juges*.

**WQXR**—Mozart: *Les Petits Riens*, Ballet Music; Tchaikovsky: Serenade for Strings in C.

**9:00/WNYC**—AM—"New York and Company." Cal Thomas discusses his book *The Things That Matter Most*; urban critic William H. Whyte, author of *City*, examines urban centers.

**WQXR**—L'Orchestre de Paris. Franck: Sym. in d; Debussy: *Mother Goose*; Ravel: *La Mer*. Conductor: Giulini.

### Sat., June 4

**9:00 a.m./WFUV**—Mushie's bodhran, a hand-held drum used in traditional Irish music; with Johnny Ringo McDonagh, Kevin Connolly, and Christy Moore.

**10:00 a.m./WQXR**—Grieg: *Holberg Suite*; Weber: *Ronde Brillante*.

**11:00 a.m./WNYC**—Tchaikovsky: June; Schumann: Concertpiece for Four Horns and Orch.; Margalo: Sonata Breve; Ravel: Suite Sonata.

**WQXR**—Haydn: Sym. No. 77 in B-flat; Ravel: *Musette* Album.

**NOON/WFUV**—"Thistle and Shamrock." Irish, Scottish, and Celtic music, as played by American and Canadian artists; with Cherish the Ladies and The Rankin Family.

**1:00/WFUV**—Jody Stecher and Kate Brislín's *Our Town* is played in full, birthday tribute to Tony Rice.

**WQXR**—Lyric Opera of Chicago. Mozart:  *Così fan tutte*. Soloists: Vanness, Ziegler, Lewis, Black, Roland, Desideri, conductor: Davis.

**5:00/WQXR**—Brahms: Serenade No. 2 in A.

**6:00/WNYC**—A Prairie Home Companion, live broadcast from Nashville for the reopening of Ryman Auditorium, the original home of the Grand Ole Opry. Music by Chet Atkins, Mary Chapin Carpenter, Vince Gill, Mark O'Connor, the Everly Brothers, the Hopeful Gospel Quartet, and Rich Dvorsky and the Guy's All-Star Shoe Band.

**WQXR**—Dvorák: Sym. No. 5 in F.

**7:00/WBAI**—Movie music, interviews, and reviews by Paul Wunder. Eddie Murphy talks about *Beverly Hills Cop III*; director Nick Kazan discusses *From Laverne*.

**8:00/WQXR**—Cleveland Orchestra. Mozart: Piano Cto. No. 9 in E-flat.

**Haydn**: Sym. No. 101 in D. Pianist: Haefliger; conductor: Von Dohnányi.

**10:00/WFUV**—"E-Town." Live from Boulder Theater. Music from the Merle Watson Festival in Wilkesboro, North Carolina.

**10:30/WKCR**—"Opera Fanatic." Selections sung by soprano Dusolina Giannini; interview with author Beaumont Glass.

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**8:00/WNYC**—"St. Paul Sunday Morning."

**Poulenc: Movements Perpetuels; Debussy: Première Rhapsodie; Claire de Lune; Première Andante; Clairnetist: Stoltzman; pianist: Vallecillo; harpist: Allen.**

**WQXR**—"Sunday Night Opera House." Verdi: *Rigoletto*. Soloists: Bruson, Gruberova, Shicoff, Lloyd, Fassbender; conductor: Sinopoli.

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and beyond the African-American church. Music by Pharoah Sanders, Sun Ra, Max Roach, and Charles Mingus.

**WNYC**—"New York and Company." Guests are Alistair Horne and David Montgomery, co-authors of *Monty*.

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# TELEVISION

## HIGHLIGHTS

COMPILED BY MATTHEW MCCANN FENTON

**3** WCRB  
**5** NBC  
**7** WNYW  
**7** WABC  
**9** WWCOR  
**11** WPIX  
**11** WNET  
**12** WLW  
**13** WNYC  
**16** WEDW  
**16** WJIM  
**16** WLIG  
**4:00** American Movie Classics  
**4:00** Arts & Entertainment  
**4:15** Black Entertainment Television  
**4:30** Bravo  
**4:30** Cable News Network  
**4:30** Cinemax  
**4:30** City University Television  
**4:30** CNBC  
**4:30** Comedy Central  
**4:30** Crosswalks  
**4:30** The Discovery Channel  
**4:30** The Disney Channel  
**4:30** ESPN  
**4:30** The Family Channel  
**4:30** Home Box Office  
**4:30** The Learning Channel  
**4:30** Lifetime  
**4:30** Madison Square Garden Network  
**4:30** The Movie Channel  
**4:30** Music Television  
**4:30** The Nashville Network  
**4:30** Nickelodeon  
**4:30** Sci-Fi Channel  
**4:30** Showtime  
**4:30** SportsChannel  
**4:30** Turner Broadcasting System  
**4:30** Turner Network Television  
**4:30** USA Network  
**4:30** VH1

WED., JUN. 1

**8:00 p.m.**  
**11:00** The Last of the Mohicans (1992). A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scenes after scenes of stalking, attacking, hatching, and shooting. It is set during the French and Indian War, in 1757, when the British and French brawled, struggling for control of

the northeastern part of the continent, pulled Indian tribes into the war with them. Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye" emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's son Uncas (Eric Schweig). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined brow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—(lightning spirit radiates from conquering flesh. (2 hrs.)

**9:00**  
**10:00** State Fair (1933). The earliest version of an off-made film, this one stars Will Rogers as the head of the farming family that's ransacking their apple pies, pigs, and hearts for a trip to the state fair. Easygoing and enjoyable, and full of simple, rewarding moments. With Janet Gaynor, Lew Ayres, Sally Eiler. (2 hrs.)

**10:10**  
**10:15** A Midsummer Night's Sex Comedy (1982). One of Woody Allen's several paeans to liberal Bergman (inspired by *Smile a Summer Night*), this film is an atmospheric, entertaining piece about the bed-hopping high jinks among three couples on a country retreat in the early 1900s. This was Allen's first film with Mia Farrow. (1 hr. 30 min.)

**11:00**  
**11:00** The Black Swan (1942). Tyrone Power at the top of his form as a swashbuckling pirate who crosses swords with George Sanders and Anthony Quinn, rescues Maureen O'Hara, etc. Good stuff. (1 hr. 30 min.)

**12:15 a.m.**  
**12:15 a.m.** (1991). About two nars who get in too deep. The needles inserted into their veins may cause you to look away, but director Bill Fim Zanuck's first feature is harsh, vivid, painful material—hard-

boiled stuff about lonely drug pranks, trust, and betrayal. Zanuck successfully enacts and holds tense, ambivalent moods between Jason Patric and Jennifer Jason Leigh, lasting through long scenes played out in near silence. Leigh does her flat, strong readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, is one of the best young actors in American movies. Featuring a wonderful performance by Max Perlich as a nervous young dealer. (2 hrs.)

THU., JUN. 2

**8:00 p.m.**  
**10:00** American Me (1992). Edward James Olmos attempts to make a Mexican American *Godfather*. Beginning with the Zoot Suit Riots of 1943 in Los Angeles, Olmos, who wears and directs, traces the rise and fall of the (fascist) gangster Santana (Olmos), who spends most of his life in prison. In the joint, he organizes a Mexican American street war, then spills out onto the streets and takes over the lucrative drug trade in East Los Angeles. The movie is meant to trace an upward sweep into utter fortune, but Olmos's reforming zeal just doesn't fit into the framework of the big, violent Hollywood movie he's making. (2 hrs. 5 min.)

**9:00**  
**10:00** The Big Carnival (1951). Bill Wilder's realistic, grim, and well-acted drama of a heartless reporter who turns a mountain tragedy to personal profit was a critical success but a disastrous box-office flop. Originally titled *Act in the Hole*. With Kirk Douglas, Jan Sterling, Bob Arthur and Richard Benedict. (2 hrs.)

**10:00** Tom Jones (1963). A classic film, based on Henry Fielding's story about the bawdy adventures of a founding in eighteenth-century England. With Albert Finney, Susan York, and Edith Evans

Screenplay by John Osborne. (2 hrs. 5 min.)

**11:00**  
**11:00** Here Come the Girls (1953). This so-so Bob Hope-Rosemary Clooney vehicle has something to do with a Hollywood type who gets mixed up with an escaped murderer. Whatever. (1 hr. 30 min.)

FRI., JUN. 3

**9:00 p.m.**  
**10:00** Mystery Corey (1957). Tony Curtis does his best in this dreary soap about a boy from humble beginnings who strikes it rich gambling and returns to his home town to show off. (2 hrs.)

**10:00** Stormy Monday (1988). Directed by Mike Figgis and photographed by Roger Deakins, this modest English thriller is no more than an imitation forties Hollywood film noir about young lovers caught (as they used to say) in a web of violence and deceit, but the movie has an engagingly "dark" moody fatalism that is very pleasing. Tommy Lee Jones is amusing as a vicious Mr. Big—an American character trying to take over an English provincial city—and Melanie Griffith, playing that archetypal forties figure, a good-bad girl, is sweet and sexy. With Sean Bean, and, as a mysterious club owner, Sting. (2 hrs.)

**10:00** Unforgiven (1992). A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In a lonely town in Wyoming, a prostitute laughs at a cowboy as he undresses, and she slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos, the prostitutes contribute their manings

to a bounty, and the aging killers arrive, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. With Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (2 hrs. 15 min.)

**10:00** My Cousin Vinny (1992). Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama from driving into the small old southern town in a tall-finn Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive recitatives of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. She keeps the movie afloat while Pesci is flopping on dry land. (2 hrs.)

**11:00**  
**11:00** The Midnight Story (1957). Halfway decent whodunit with Tony Curtis as a former cop who is determined to find the culprit in the murder of a neighborhood priest. (1 hr. 30 min.)

**10:00** Seance On A Wet Afternoon (1964). Looney see Kim Stanley draws husband Richard Attenborough into a game of chess, and then hockey, but it's actually an

eccentric, brilliant film. Watch it. (2 hrs.)

SAT., JUN. 4

**3:00 p.m.**  
**3:00** The Rocking Horse Winner (1949). An oddly interesting but not really successful version of the D. H. Lawrence story about a little boy whose rocking horse could pick Derby winners. An uneven mix of whimsy, the supernatural, humor, and drama. With John Howard Davies, Valerie Hobson, and John Mills. (1 hr. 30 min.)

**5:00**  
**5:00** Frenchman's Creek (1914). Pleasant bit of fluff about Joan Fontaine being romanced by dashing pirate Arthur de Cordova. Basil Rathbone also stars. (2 hrs.)

**8:00**  
**8:00** The Untouchables (1987). Eliot Ness (Kevin Costner), America's virtuous feds, is the hero, but the most exciting thing in the movie is gangster Al Capone, brought to life by Robert De Niro. Even screenwriter David Mamet and director Brian De Palma couldn't make Costner's Ness shake a leg. With Sean Connery, Andy Garcia, and Charles Martin Smith. (2 hrs.)

**10:00** Free Willy (1993). A boy-meets-whale story featuring every shamesick trick in the book—the orphan boy rejecting his kindly foster parents by throwing a baseball through the window; the captured whale mourning for his family and the family out at sea moaning back; the Indian whale trainer murmuring old tribal prayers. Still, when Gregory Peck shows in as well, those orca-lecture stories get us every time. (2 hrs.)

**9:00**  
**9:00** The Snows of Kilimanjaro (1952). Gregory Peck shows in as this moving adaptation of Hemingway's story about a writer facing the end of his life, trying to decide what it all meant. (2 hrs.)

**10:00** The Molly Maguires (1970). A secret sorted plot. Some men terror tactics to fight for

better working conditions in 1870s Pennsylvania. Sean Connery and Richard Harris star. Good stuff. (2 hrs. 30 min.)

## 9:25

**WHEN HARRY MET SALLY** (1989). Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory. Sally (Meg Ryan), a fussy but adorable young journalist, and Harry (Billy Crystal), a know-it-all political consultant in bold hands and complain to each other about their lives for years. The dénouement is predictable but satisfying. With Carrie Fisher and Bruno Kirby. (1 hr. 35 min.)

## MIDNIGHT

**THIS SPORTING LIFE** (1963). Lindsay Anderson's profound film about an English

workingman who figures rugby to improve his station in life. With Richard Harris, Rachel Roberts, Alan Badel. (2 hrs. 30 min.)

## 4:45 a.m.

**PARENTHOOD** (1989). The subject of Ron Howard's comedy is nothing less than the emotional condition of middle-class parenthood; the commonplace confusion—desperation

—of men and women convinced that no matter how hard they try to do things right, they are always, somehow, getting them wrong. Jason Rebards is a patriarch of sorts who has four grown children, all with children of their own. Steve Martin, one of his sons, is a father determined to give his kids the kind of emotional support that he didn't get himself. His brother-in-law, Rick Moranis, stuffs his little daughter with all the information she can take in. In their wives, Mary Steenburgen and Harley Kozak, not bother with child-rearing theories, they simply do what's necessary, whereas Dianne Wiest, a lonely and anxious divorced mother, invests all her emotions in her children. Sensing her need, they draw away in disgust. In the end, all the problems between parents and children are resolved too neatly and quickly. With Tom Hulce and Martha Plimpton. (2 hrs.)

## SUN., JUN. 5

## 2:00 p.m.

**PROMETER** (1952). Alec Guinness and Glynis Johns star in this story about an ambitious young hunter who meets his match in a hoover with a heart of gold. (1 hr. 30 min.)

**ON A Clear Day You Can See Forever** (1970). Slick Barbara Streisand vehicle about a woman whose psychiatrist (Yves Montand) begins to give details of her previous life in nineteenth-century England. Some decent songs from Alan Jay Lerner and Burton Lane. (2 hrs. 30 min.)

## 4:00

**THE CHINA SYNDROME** (1979). A sensationally effective melodrama about a near-meltdown at a nuclear power plant and the efforts of a TV news reporter (Fonda) and her cameraman (Michael Douglas) to prevent a corporate cover-up. With Jack Lemmon as a disillusioned plant executive. (2 hrs.)

## 5:30

**I Deseire** (1953). Barbara Stanwyck stars in this conformist fable as a basically good woman who strays, but then sees the error of her ways and returns to her husband and children. (1 hr. 30 min.)

**Artists and Models** (1957). Even Jack Benny and Ida Lupino can't save this dreary comedy in which Lupino tries to pass herself off as fashionable society by masquerading as a socialite. Yawn. (2 hrs.)

## 8:00

**THE Shooting Party** (1984). An insightful look at class consciousness. James Mason is the lord of a large estate who hosts a 1933 weekend hunting party. The intrigues and conflicts that develop among the guests make both for very comedy and engaging drama. John Cleland also stars. (2 hrs.)

## 8:00

**Benny & Joan** (1993). In Spokane, Washington, a thrifty, subsidized fellow, Benny (Aidan Quinn), works as an automobile mechanic but devotes his life to his sister, Joan (Mary Stuart Masterson), who is mildly but definitely insane. Joan paints quietly in her room, and occasionally goes to paint in the beginning, one's heart sinks because the equation of creative ability and madness is one of those late-sixties, soaked-in-alcohol clichés that should have been laid out to dry long ago. One's heart sinks further as Sam (Johnny Depp) shows up, a nearly mute young man who wears a black jacket like Chaplin and falls in out of scraps like Buster Keaton. Joan and this male spirit are, of

course, fellow innocents, and they fall in love, causing great pain to Benny. Note of this would be bearable if Sam had been played by anyone but Johnny Depp, who has developed a peculiar talent for silent, lost, beautiful but asexual young men of infinite gentleness. Despite much whimsy, the movie has a genuine lyrical and offbeat quality. (1 hr. 40 min.)

## 9:00

**THE Lost Weekend** (1945). A genuinely great film. Ray Milland (who garnered one of the four Oscars this film earned) plays a writer besotted by drink. The fine cast also includes Jane Wyman and Howard DeSiva. Billy Wilder directed. (2 hrs.)

## 9:40

**THE Lover** (1992). Amazingly, Jean-Jacques Annaud's movie version of Marguerite Duras's erotic memoir gets the book's severe mystique right. Annaud works in a way analogous to the novel, which uses

repeated, spare visual motifs and emotional intensity. Cinematographer Robert Fraisse invests the French colonial setting—Vietnam in 1928—with a heartbreaking nostalgic beauty. In its place, a lovely 15-year-old (Jane March), a girl with a long neck, rippling breasts (there are no other words), the bestesting lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. A Chinese man (Tony Leung) sitting in a large black limousine approaches. Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. The girl has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but love-making. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. But love-making, despite his fear of nothing and therefore controls him. Halfway through *The Lover*, one realizes with a shock that the movie's subject is not sex or love but pride. The filmmakers allow us only to see the girl as proud, unyielding, and neither innocent nor corrupt. Since Jane March is so young, it's enough to attract the male's perverse heroine quite comprehensible. The

Lower becomes emotionally opaque and rather remote. (1 hr. 45 min.)

## 11:00

**THE Yakuza** (1975). Even in industry in which the United States was once a leader, it seems, is subject to encroachment by the Japanese. Even organized crime. Robert Mitchum stars. Paul Schrader and Robert Towne co-wrote the script. (2 hrs.)

## 2:40 a.m.

**Strait Talk** (1992). Dolly Parton plays Dr. Shirley, an ersatz psycho therapist who never bothered to get a degree. She's an instant hit, dispensing her no-nonsense advice to an eager audience of a call-in radio show, until a sniveling muck racker (James Woods) begins to ask questions. (1 hr. 40 min.)

## MON., JUN. 6

## 8:00 p.m.

**Jesu of Montreal** (1994). The theatricality and skill of Canadian writer-director Denys Arcand redeems a pretentious idea. In Montreal, a saintly young actor, Daniel (Lothaire Bluteau), puts together an irregular troupe of performers and mounts a radical new version of the Passion play. With Rémy Girard and Catherine Wilkening. In French, with subtitles. (2 hrs.)

## 8:00

**Groundhog Day** (1993). Bill Murray plays a dyspeptic TV weatherman, working out of Pittsburgh, who goes to the small Pennsylvania town of Punxsutawney to do the annual cornball story on Groundhog Day. The next morning he wakes up in it on Feb. 2. No matter what happens to Murray—sex, death, sleuthing—he keeps waking up in his hotel at 6 a.m.

February 2. Murray wants to get in bed with his producer, Andie MacDowell. The day repeats itself, and he tries over and over, each approach a little closer to the mark, but he still gets rebuffed each time. Danny Rubin and Harold Ramis, who wrote the screenplay together (Ramis directed), manipulate time splendidly, engaging in some drastic narrative foreshortening, and finally overlapping the same moment of each repeated day—Murray getting slapped across the knicker again and again as he fails. (2 hrs.)

**THE Bodyguard** (1992). Whitney Houston in her movie debut, plays an overwrought version of herself—an emotional pop star living miserably in a huge Los Angeles mansion. Her Rachel Marron is surrounded by managers, sycophants, hushers. Enter the bodyguard, Frank Farmer (Kevin Costner), guardian of presidents, none gone private, signs on to protect Rachel from death threats. Costner's short, noble-Roman haircut makes him look tough and unintelligent, as if he's been eating granite for breakfast. As for Whitney Houston, she flirts her way through her performance, ducking her head, smiling, doing sexy, honeyed things with her voice. The movie ends in a revolting and ludicrous scene at the Academy Awards in which the bodyguard receives his fondest wish in front of the whole world. The more you think about it, the sicker the movie becomes. (2 hrs.)

## 8:30

**Stalag 17** (1953). A juicy, satisfying comedy-melodrama of GI life in a German prison camp during World War II. Better and more exciting than the Broadway play on which it was based. With William Holden, Robert Strauss, Harvey Lembeck, Otto Preminger, and Sig Ruman. Billy Wilder directed. (2 hrs.)

## 10:00

**In Harm's Way** (1965). Macho Navy man sets out to capture Pacific islands helps by the Japanese. A film that takes itself very seriously; definitely not one of director Otto Preminger's better efforts. (1 hr. 30 min.)

## 11:00

**THE Fallen Idol** (1948). This Graham Greene-Carole Reed collaboration is not as great as their classic *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. With Michele Morgan. (2 hrs.)

## 12:45 a.m.

**HUGO** (1991). Soave, romantic, and witty, Warren Beatty plays Benjamin Slegel—the Mafia murderer, dandy, and "sportsman"

who founded Las Vegas—as an underworld version of the Great Gatsby. Beatty's Bussy is a visionary gonk who works on his diction and manners, and hates his buggy nickname. It's a mix of hustle and menace, but there's murder in his soul. Bussy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. Featuring superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). (2 hrs. 25 min.)

## TUE., JUN. 7

## 8:00 p.m.

**THE Property Is Condemned** (1966). With a cast that includes Robert Redford and Natalie Wood, a screenplay based on a one-act by Tennessee Williams and a director like Sydney Pollack, you'd think this film was a sure-fire winner. You would be wrong. (2 hrs.)

## 9:30

**Sprinkleme in the Rockies** (1942). The paradigm of the 1940s Technicolor Fox musical, featuring Betty Grable, Carmen Miranda, and Harry James and his Band. Nifty. (1 hr. 30 min.)

## 11:00

**Going My Way** (1944). A sappy, sentimental picture that manipulates your emotions so deftly that it's almost impossible to resist. Bing Crosby plays a worldly-wise priest who wins over his crusty superior (Barry Fitzgerald) and a gang of street toughs. (2 hrs. 30 min.)

## 3:10 a.m.

**Saturday Night** (1992). Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled comedian who can't resist everything for laughs, emptying out his personal life, humiliating his waned-faced brother, Stan (David Paymer), who faithfully answers him 30 years. Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the guilt-annihilating nastiness and indifference under the cornball jokes. (2 hrs.)



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**Gay Mom - Son, 8**—Fun-loving 47, attractive 4'11", creative, successful, Jewish. Seeks kind, conscious professional (35-45ish), 'out' enuf to march, hug, able to solve problems directly and lovingly. Young child fine. Letter/photo. 7629. ☐

**Heart Of Gold!**—Inside a humorous, down-to-earth CEO of well-known NY corporation, a genuinely handsome, classy linebaker type, 30s, Ivy, tall - lives life with great passion, depth, curiosity. Seeks similar sensibility with a warm woman, under 37, bright, 5'6" plus, gentle, sensuous. Reply requires photo. 7642. ☐

**I Am A Blond-Haired (Long)**—Blue-eyed, 6', 175 lbs, 40-year-old man (extremely good to look at) with two young sons and a large house. My interests are violins and violas, music, religion, Northern European culture. The family business is a radically alternate program for teenagers in trouble. I seek a woman to make our house a home and whose priorities are family-oriented not career-oriented. She should possess honesty, integrity, charisma, inner as well as outer beauty, as well as that to offer. Photo/phone. POB 345 Watafield, VT 05673.

**Mad, Bad And Dangerous To Know**—Pretty Harvard JD, snob - of Austenian wit and Byronic passion - seeks Mr. or Dr. Darcy (or Don Juan?) for lifetime pilgrim age or fleeting public scandal. I'm 51, 5'2", slim and blonde; you're a smart, accomplished, handsome, nonsmoking single man, 26-41 and optional possession of a good fortune. Photo appreciated. 7675. ☐

**Single Jewish Man**—28, health professional. Warm, slender, handsome and insightful, with dry humor. Looking for a sensitive and attractive woman, 22-30, for lasting relationship. 7575. ☐

**Cupid And The Stork Are Waiting**—Good-looking Italian-American, 28, 5'11", diversified interests. Waiting to meet an intelligent, active female, 22-28, who is ready for romance, marriage, family and a loving home life. Please write about yourself for a great future. 7690. ☐

**Gay Businessman**—Secure, fit and attractive - world traveler, Jewish, healthy. Likes dance, weekends at the beach with dog, good food and you? Seeks cohort for possible committed relationship. Healthy, serious only. Will reply to all answers. Call. 7557. ☐

**You Got To Be There**—Gentleman, 35-40, for a European professional, blond woman who looks like Susan Sarandon. Note/photo please. 7598. ☐

**Classy European Jewish Lady**—Attractive, big-hearted, witty, intelligent, outgoing, sense of humor, voluptuous, 43 - looks 35, 6', enjoys Broadway plays, movies, dancing, music, restaurants. Seeks single male, 40 plus, 6' and up, for friendship and a lasting relationship. Please mail photo/phone. 7182. ☐

**Seeking European Female**—Handsome, creative, successful, very fit professional male, 40, 5'11". Searching for a beautiful, very slim, athletic female, 20s-30s, for marriage. Nonsmoker. Note/photo/phone. 7654. ☐

**Fun And Laughs**—Very attractive, happy, funny, self-confident, petite firecracker of a businesswoman seeks funny, expressive, very successful, warm, handsome, nonsmoking businessman for fun and constant laughter, shining movies, dining out, tennis, rollerblading the park, street fairs, antics. I'm 39, 52 1/2" and in great shape (you should be too) - but I love to eat. You spoil me and I'll spoil you back. Kids okay. Note/photo. 7655. ☐

**Second Time Around**—They say it's wonderful. I'm willing to try. Very attractive, great bod, outgoing, athletic, successful, divorced Jewish female, 39, 52 1/2" (size 4), two kids, likes to laugh and have fun. If you're a divorced, Jewish, handsome, warm, intelligent, expressive and very successful businessman, 45, who's in great shape and likes movies, theater, sports, travel, dining out, let's laugh and have fun together. Nonsmoker. Note and photo. 7639. ☐

**Successful Entrepreneur Seeks Same**—I'm 35, pretty, smart, warm, creative and funny. I'm passionate about antiques, conversation, country music and people I love. Looking for a man who is strong, wise, communicative, 28-42, tall, 5'7", good to look at, and like me, ready for a committed relationship/best friend. Photo appreciated. 7646. ☐

**Greek Businessman**—Financially independent, living in Athens, Greece, 49 years old, never married before, hoping to find American businesswoman or financially independent lady, never married before, enjoys traveling - with view for marriage and starting a family. If interested, send letter with photo/telephone number, if possible. 1891. ☐

**Sensitive Guy Trapped In Stud's Body**—Very successful Wall Street professional, 35, 5'11", very handsome, Ivy, Jewish, seeks lovely, lithe, luscious-lipped lass, to 32, with heart of gold. 7696. ☐

**Actress/Writer, 40, Female**—Brown hair, green eyes, beautiful, intelligent, sensual, fit, down-to-earth but a little bit crazy. Weekends at the beach in LA. You've gotta have heart, wit and intelligence. Age: 35-45. Note/photo. 7650. ☐

**Frog Kisser**—Seeks true Prince among men. Are you a romantic, sincere, fun, centered, emotionally available, pleasant-looking guy, 36-42? A cute, petite redhead, 38, who loves life, good talk, the Knicks, dinners in and out...awaits you. Serious suits only. Note/photo/phone. 7671. ☐

**Great Catch—Me!** handsome, athletic investor, 34. You: sensitive, sexy, energetic, Jewish, 26-32. Photo. 7611. ☐

**A Free Mind—Male**, early 50s, looking for a female free mind. Photo and phone number please. 1674. ☐

**Southern California**—Single white female, pretty and sometimes gorgeous, highly educated professional, ethical, thoughtful, witty and kind. I am looking for marriage with my best friend. He would be 42-55 years old, a highly educated professional, ethical, funny, generous and stable. 7621. ☐

**Affluent, Divorced White Man**—6'3", witty and urbane, seeks quality lady with style. Clear type. Photo/note. 7699. ☐

**You Need**—Beautiful European woman, sophisticated, literate, affectionate, 38, who needs: eligible, cultured, well-mannered, caring, brainy man - with country home for all her cherished books, and for herself. Photo/note please. 7669. ☐

**Gay Asian Male**—26, Yale professional school student, healthy, worldly, handsome, adventuresome, thoughtful, private, reads, paints, gardens, jogs, bikes, seeks healthy, mature, single white professional, 30-45, with intellect and heart for meaningful relationship. Nonsmoker. 7698. ☐

**Pretty Blond Lady, 40**—Christian, seeks kind, smart professional man who also wants marriage/babies. Note. 7391. ☐

**Shapely Redhead**—Self-aware, Jewish woman, passionate, attractive, warm, 46 - looks 36, professional, seeks easygoing, secure mensh with a sense of humor, for fun, romance and more. 7584. ☐

**Physician, Jewish**—Nonmarriage-minded, 41 years old, 5'6", slim, handsome, caring, down-to-earth. Seeks bright, attractive Jewish female for long-term monogamous relationship. Photo appreciated but optional. 7616. ☐

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**Summer Romance**—Handsome doctor, 31, seeks pretty, outgoing Christian female for long walks on the beach, stargazing and more. Photo. 7619. ☐

**Mid 60s, Tall, Slim Blond**—Caring lady seeking a nice gentleman. 7687. ☐

**I Could Be Mute**—Instead I speak with a Russian accent, look like Cher, Jewish, self-employed. Note/photo, please, from 30-40 gentleman. 7597. ☐

**Very Attractive**—Classy, slim, 50s, seeks cultured, athletic male. Photo. 7665. ☐

**Research Scientist/MD**—Sane, sensual sweetie seeks super-professional Jewish man, 48-65, with Woody's wit, Marcus's mind and Ben-Gun's brilliance. 7572. ☐

**Don't Answer This Ad**—If you can't handle an honestly handsome, successful man. Communicative, generous, articulate, sincere, fit and funny. Marriage failed but willing to try again... Are you? 40, but no preference for age or kids. I just want to find you. Phone and photo. 7643. ☐

**I Like Potato Chips**—Modest and motor trips. Teacher/mathematician, divorced Jewish male, 48, ready to charm and serenade a Jewish female, 28-36. I'm committed to join a family or start one. Time for Act Two. How about you? Prose/photo/ preferences (neuroses optional). 7639. ☐

**One Is A Lonely Number**—Two is the preferred choice. I'm a single Asian male in search of a single Asian woman (30s) for companionship. 7691. ☐

**Attractive, Tall**—Academically-oriented black woman who likes Zeppelin and Beatles, tennis and bowling, seeks friendship and company of white American or European male who likes same. 28-31, 56-57. ☐

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**Joy And Serenity**—Are known by this name (42, 59", slim and smoke-free) who is involved in creative endeavors. Hope to share love and adventure with a beautiful woman who is committed to spiritual growth. Note/photo/phone. 7595 ☐

**Attractive, Slender Asian Woman**—Seeks professional or businessman, 45-55. Letterhead piece. 7692 ☐

**Beautiful, Brilliant Future PhD**—(35, 5'8", 124), loves chess, bonsai, garlic. Seeks committed MD, Jewish or not, to be challenged by. Note/phone. 7620 ☐

**Pretty, Well-Educated**—Professional woman. I am a very young-looking 39, thin, 5'6" and white. I enjoy the outdoors, biking, skiing and hiking. Looking to meet an educated, attractive, affectionate and fit male, 35-45, for a committed relationship leading to marriage and family. Note and photo. 7610 ☐

**Gay Man**—45, good-looking, successful business person, happy, bright and well-educated, with wonderful sense of humor. Seeks soul mate — that special person to share a place at the table. 7589 ☐

**Handsome Dentist**—47, 37, secure, caring and intelligent, loves to have a good time. Seeks slim lady for romance and relationship. Photo a must/note. 7561 ☐

**Pretty, Petite Guyanese Indian**—31, seeks honest, down-to-earth male, 31-45, for relationship and marriage. Photo/phone. 6970 ☐

**Blond Bombshell**—With MBA, Jewish, nonreligious, slim, great sense of humor. Seeking handsome, physically fit male companion, 25-35, who is mature and confident, to share life's pleasures, including movies, theater, tennis, working out and more. Note/photo. 7644 ☐

**Love To Laugh**—And see others do the same. I pride myself on my wit and sense of humor. 30, very bright, attractive, shapely, stylish and passionate. Enjoy the arts, travel and the gym. Seek professional, athletically-built, marriage-minded white male, 29-39, to share the magic and be a best friend. Photo appreciated. 7618 ☐

**Beautiful, Fit, Voluptuous**—39, seeks romantic, young guy with common sense and GQ looks. Note/photo. 7676 ☐

**Curly Red Hair**—Big blue eyes, slim and long-legged, athletic build, intelligent, happy, nurturing. Looking for 6' plus, dark eyes, good shoulders, easy laugh, smart and Jewish, to 55 years. Note/photo/photo. 7549 ☐

**Transplanted Midwestern Beauty**—In search of a non-native New Yorker. I am a 5'5", raven-haired, Rubenesque professional with an angelic face and a devilish heart. If you are tall, attractive, 35-47, kind, intelligent, with a good sense of humor and a curiosity about life, I'd love to meet you. Photo/photo. 7586 ☐

**Beauty, Brains, Art**—Emotionally sound professional, in great shape, white, Christian, nonreligious female with a wonderful life... also painter, singer and nature lover... Seeks bright, sane, financially secure, white, Christian, nonreligious male, 45-55, with good sense of humor, integrity, kindness; nonsmoker, light drinker. Note/photo/phone. 7570 ☐

**Stop!**—Single Jewish male professional, 39, seeks relationship with a sophisticated, cultured, attractive, articulate, selective woman who is not willing to settle. Enjoy music, arts, intelligent conversation, affection and sharing feelings. Have strong spirit and sense of humor. 7574 ☐

**Smiling Irish Eyes**—Intuitive, kind, strictly monogamous, 1949 vintage, tall blond. Good swimmer, mediocre tennis player, enthusiastic dog person. If integrity, generosity and joyful achievement inform your vision, let's get in touch. 7686 ☐

**(S)oul Mate**—Beautiful, reserved and loving Korean musician would like to practice the art of listening with: Korean male, 25-40, nonsmoker, warm and mature professional. Photo. 7688 ☐

**Tall, Handsome, Witty Gentleman**—42, bearded, pin-stripped, spiritual, fit and Jewish — who enjoys ballet, jazz and yoga... seeks relationship with beautiful, brilliant, happy, personable, athletic woman with great legs, 35-45. Photo. 7652 ☐

**Romantic Businesswoman**—Attractive, slim, upbeat, caring professional — seeks gentleman, 40s, who enjoys nature, culture. 7656 ☐

**Complex MD**—Tall, fair, sensual and emotionally available, seeks harmonious intimacy with equally fine and attractive woman, 25-45. Let's antique, swim, bike, enjoy classical music, and perfect the art of conversation. 7677 ☐

**Lesbian**—37, cute, bright, figure skater, passionate in love and life. Very out and a bit of an activist — yet traditional, with hopes of happily-ever-aftering with the dyle of my dreams. 7553 ☐

**Make Your Jewish Mother Proud**—Bring me home to her. Attractive, single Jewish male, 30, surgeon, seeks warm, bright, beautiful, slim, single Jewish female, 24-32, partner for life. Note/photo/phone. 7576 ☐

**Warm, Successful, Outgoing Man**—Jewish professional, 52, 6' slim and nice-looking, seeks a woman of style (30s-40s); she should be attractive both inside and out, to be best friend/lover/wife. Photo appreciated. 7883 ☐

**Dull, Fat And Ugly**—Gotta! Actually slim, successful, fun 40ish woman who enjoys the arts, the outdoors, beaches and books. Seeking 40-50ish "Robert Kincaid" for quality companionship. Note/photo. 7603 ☐

**Wanting It All**—Beautiful, smart, witty Jewish professional, 36, 5'7", MBA, seeks man for all seasons. Must be kind, clever and successful. 32-46. Note/photo. 7681 ☐

**Teacher With Class**—32, Jewish, tall and handsome, seeks Jewish lady. Ptx. 7634 ☐

**Only Now**—After two cats, two and one-half unpublished novels, four years of Ivy-League study and about 7,000 take-out dinners — is this handsome, 33-year-old free-lance writer/business consultant ready to stop counting already and start looking for someone to count on. If you're attractive, funny, 25-32, and not afraid of 20+ tabbies, drop me a note with photo, and we'll see if we add up. 7601 ☐

**Seeking Jewish Man**—50-60s, who'll savor my creative mind, kind heart, sexy body and passionate soul. 7640 ☐

**Pianist**—And writer, 30s, fit, into martial arts. I love reading, the beach and laughing. Note/photo/phone. 7623 ☐

**Can We Talk?**—Athletic, Auburn-haired, feminine mother of one poet — wants to know if you can ski the Rockies, golf Pebble Beach, shoot a game of pool, laugh at your vulnerability and my jokes, are male, 38-50, who doesn't need, want, gotta have anything but someone to create memories. We might have the ingredients for a lasting conversation. Looking for more than a one-hour talk show. Photo/phone/note. 7590 ☐

**40-Something '90s Woman**—With a million-dollar smile and heart of gold. This raven-haired beauty, 5'5", 125 lbs, educated, blue eyes, is looking for that one man, nonsmoker, executive or CEO type, 45-55. You should be in great shape spiritually, emotionally and financially. Note and photo a must. 7628 ☐

**Me: Warm, Down-To-Earth**—Thoughtful, 44, attractive woman, possibly funny. You: a man of integrity, passion. Laugh easy, work hard, value us. 7585 ☐

**Handsome MD**—44, slender, fit, seeks friendship and romance with slender female, 23-35 years old. Photo/phone/note. 7647 ☐

**Big, Beautiful**—Single, white Jewish female, 42, in search of single, white Jewish male, 38-48, who enjoys being with a large woman. Sense of humor a must. 7694 ☐

**Eye Catcher**—Wants to meet attractive, intelligent male, 30-40, with good sense of humor. 7596 ☐

**Handsome, Athletic Jewish Man**—28, seeks Jewish female, 24-29, slim, fit, intelligent, attractive, sincere and outgoing, who desires a serious, monogamous relationship filled with romance and fun. Nonsmokers only! Note/photo. 7662 ☐

**Complicated Woman**—(39) seeks clear-thinking man, 30-40, with great instincts. This is for keeps. Photo exchange. 7577 ☐

**Basically I Feel Great!**—Fun, fit, swimmer/runner, 44 — with resting pulse as if 32, seeks fanciful partner to offset my sensible mode. Smart, feminine, artistic, or any two okay. Integrity helps; good posture counts. Prefer: low-fat — never deep-fried; R&B to bogus Bolton; Letterman; Film Forum. Handsome with job, tall, comfortable West Side living. Laughs, listens, writes, tends to analyze. World traveled for work, but wishes it was with you. Photo necessary; slim please. Free juice or drink. Pets okay. 7678 ☐

**Three Great NY Teams**—Knicks, Rangers, You and Me. If they can make it to the finals, so can we. Successful, pretty, 30, Jewish woman scouting Jewish man, 30-38, who like me, relishes being in the game of life. Tell me our game plan. Note/photo/phone please. 7615 ☐

## STRICTLY SPEAKING ...

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**Attractive European**—Classy, warm, educated, warm, seeks caring, trim, sophisticated, kind, successful professional, nonsmoker, 52-62, for great relationship leading to marriage. Note/photo. 7411 ☐

**CT Renaissance Woman**—Attractive, sophisticated, traveled, intelligent, caring and romantic with adventurous spirit. Seeking successful, self-assured CT/NY man over 55 to enjoy life with. 7648 ☐

**Hispanic, Tan Complexion**—Professional female, 51 - appears 35, 5'7", slim, witty, very attractive, childless, with old-fashioned morals - enjoys traveling, dining, dancing, theater, crafts, outdoors and quiet evenings at home. Would like to meet single, well-established professional/financially secure man, 45-55, for a lasting relationship leading to marriage. He must be loving, charming, a gentleman of good character and values, who is longing for a forever mate. No drugs. 7600 ☐

**Remarkable Man**—Tall, creative, evolved. Good looks/sometimes cooks. Seeks spiritually-aware beauty, 30-40, dancer body/poetic mind. Photo/note. 7665 ☐

**Raggedy Ann Seeks Andy**—5'2", medium build, playful, intelligent, successful Jewish professional (PhD) gal, in Princeton - is seeking highly accomplished professional guy, 40-55. Love of music, books (especially science - fact/fiction), theater, the arts, travel, dining out, cats a plus. Will meet you in NYC to talk, walk, hold hands, cuddle...? Note/photo. 7593 ☐

**Handsome Businessman**—25, sensitive, caring, intelligent, seeking woman, 18-35, for long-termness. Note/photo. 7649 ☐

**Professional Jewish Male**—31, 6', good-looking, with sense of humor, emotionally strong, physically fit, introspective, communicative, giving, with diverse interests ranging from quiet evenings to ski weekends. Not afraid of commitment and looking for a my future counterpart. 25-30. Note/photo. 7564 ☐

**Look No Further**—Frisky feline female, classy, creative, adventurous, sensitive, seeks a man who enjoys being himself. Please send a photo, note and phone. 48-63. All responses will be answered. 7608 ☐

**Pretty, Jewish, 32**—Professional, works out - seeks fun/long-lasting relationship with Jewish male. 7592 ☐

**Sparkling Dark Hair**—Ivory skin, flashing eyes, infectious laugh, vibrant 26-year-old, Yale-educated writer. You are 35-50, witty, gallant, culturally literate and affectionate. Interests include theater and exploring life's adventures. 7594 ☐

**Jewish Attorney, 28**—Likes nature, photography and being artistic. Seeks good-hearted single female. 7606 ☐

**Warm, Attractive Woman**—Professional, creative, trim, 5'3", 47, seeks a kind, bright man of substance, with sense of humor and diverse interests. Photo. 7578 ☐

**Tall, Terrific Single Mom**—31, 6', slim, attractive professional, with daughter, 13, seeks sincere, single dad for concerts, ballet, friends, family, romance, forever. Note/photo. 7602 ☐

**Looking For Someone Special**—I'm an attractive female, 31, with blond hair and green eyes. I am a successful and positive person with a great attitude. Seeking someone with similar qualities, to develop a meaningful relationship. 7571 ☐

**Single Jewish Male Professional**—Varied interests, slim, 46, energetic, eclectic, honest, sincere, enjoys travel, movies, photography, golf, baseball, outdoors. Seeks professional, 36-46, nonsmoker, with similar interests. Note and home phone please. 7672 ☐

**Singer, Writer**—Pretty, Master's degree in music - seeks educated, aesthetically alive man, 45-60. 7664 ☐

**Gay White Male**—Seeking friend, 38-48, for relationship. Lives at beach. Loves the beach and sunsets. 7633 ☐

**A Woman Who Welcomes Quality**—Intriguing, curvaceous, aqua-eyed redhead with NY mind/country culture, eclectic passions, seeks man, 42 plus, of intellect and physicality, who enjoys culture, conversation and caresses. 7630 ☐

**Lauren Beall Type**—Recently relocated to NYC and loving it - seeks single, educated, financially secure Jewish male, 38-70, for icing on the cake. Detailed letter/photo. 7670 ☐

**Make Me Laugh**—And I'm yours. Professional, single white female seeks single white male, 33-43. Likes books, sports, travel, offbeat movies, eclectic cuisine, music. Be intellectually stimulating and a basically nice guy. No vanity cases. Hairy chest and/or blue eyes a plus. 7580 ☐

**Still Going!**—Energized, fun-loving male, 33, 5'7", into skiing, beach... Seeks down-to-earth female. 7607 ☐

**Ad Nauseum**—Sick of false claims? Then, by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male medical professional, 35, good-natured, blond/blue, with thin, athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 7668 ☐

**I'll Get Right To The Point**—If you're a cute guy with a brain, between 28-38, love the outdoors and have a sense of humor, act now: send photo/note/call. We're waiting valuable fun in the sun! 7645 ☐

**Professionally Accomplished**—Asian lady sought by world-traveled, highly successful male writer. 7566 ☐

**Good-Looking Jewish Professional**—Male, 30s, outgoing, seeks Jewish female, 28-34, who is happy, attractive, has a sense of humor. 7684 ☐

**Attorney/Investor**—Handsome and cerebral, very comfortable, 66 - looks 36, 5'9 1/2", slim, physically/mentally fit. Looking for very pretty, intelligent, successful professional lady, medium height, slim, good figure a must, about 50, for significant relationship. Be honest. Phone/bio/clear, updated photo a must. 7626 ☐

**Professional Male**—With traditional values - enjoys skiing, country weekends, movies and quiet dinners - seeks intelligent, adventurous, slim, pretty Christian female, 32-38, to share life's experiences and raise a family. Note/photo/phone. 7685 ☐

**Warm-Hearted Man**—Christian, 43, successful real estate professional, generous, introspective, good sense of humor, fit, athletic, handsome, winning smile, thriving hair. Enjoys country, sailing, tennis, family-minded - loves children and pets. Looking for attractive, sincere female, 30-40, with down-to-earth values, who enjoys same interests and wants a mature relationship leading to marriage and children. Note/photo please. 7675 ☐

**Comfortable In Armani Or Levi's**—28, 6', green-eyed, attractive, Jewish professional male, romantic, with great sense of humor. I enjoy weekend trips, movies and cooking. Looking for a Jewish woman to be my best friend as well as a partner in life. Note/photo, please. 7568 ☐

**Handsome, Athletic, Intelligent**—White male, very well-built, professional, fire officer, NYC, 35, seeking very attractive, bright, slim, single white female, 25-35. Photo please. 7581 ☐

**Sweetheart**—Wanted by pretty, petite blond, Jewish, (914), educated, intelligent, (com)passionate, one kid, financially secure woman. Please be intelligent, attractive, 40-50, successful. Kids a plus. Photo appreciated. 7569 ☐

**Good-Hearted Professional**—Sincere, Jewish, attractive, 32, LI mother of two boys. I enjoy exercise, travel and a sense of humor. If you are 30-40, male and family-oriented, send note/photo. 7637 ☐

**Gay Woman**—38, 5'8", tenured professor (psychologist) in NYC, very attractive, accomplished, slim, sensual, unpretentious, serene, playful, a lover of great conversation, social conscience, politics, intimacy, depth. Seeks beautiful, smart, feminine woman of substance (40-49) who is gentle, kind, philosophical, sensual, communicative, ethical, educated, and interested in long-term relationship. Letter/photo. 7439 ☐

**Italian Female, 26**—Queens - 5'7", full-figured, green eyes, blond hair, intelligent, funny. Seeking tall, dark and handsome Italian male, 28-34, black/brown hair, 195-215 lbs, with ambition. 7633 ☐

**Wino**—(35, Catholic, tall, very handsome - and modest) seeks bag lady (sense of humor, pretty and slim) for friendship and more. 7604 ☐

**It's Nothing Serious?**—Humorous, athletic, good-looking male, 29, 6, 175. Enjoys Central Park, traveling and the arts. Seeks attractive, fit, nonsmoking female, 22-30, with a sense of humor. Note/recent photo, please. 7657 ☐

**A Fun First Date**—Tennis, chicken on the grill, Perrier, Billy/Ellton and great conversation. This 35, 6', athletic, outgoing, fun guy is ready for you? 7641 ☐

**Attention K-Mart Shoppers**—Now that I have your attention, this petite, Jewish, down-to-earth woman who is comfortable in anything from diamonds to denim, is seeking mid 30s-mid 40s, caring, smart, introspective, successful Jewish man to start a life. I'm tired of cooking, traveling, running and enjoying the arts alone. Photo optional. Sense of humor a must! 7631 ☐

**Yes I Am**—Not Dr. Galaciewicz or one of the "ladies", but an attractive, 5'6", divorced Jewish female, seeking a real guy, nonsmoker, to share the sun, sports, summer music and whatever follows. Note/photo/phone. 7627 ☐

**Extremely Successful And Giving**—This tall, extremely athletic 8 1/2 on a 10 scale handsome, 42-year-old male is "searching" but not selling. Our interests should be sports, fine dining, beaches, long walks or just relaxing at home. Most importantly, I have a great sense of humor and am an exceptional animal lover. I'd like to meet a woman, 28-38, who is "extremely" attractive on the outside as well as the inside. 7617 ☐

**Make My Mother Happy**—Single Jewish female, 25, witty, intelligent, outgoing, hard-eyed, brunette, seeks professional, single Jewish male, 25-31, 5'9" plus, for summer fun in NYC and romance for all seasons. Note/photo/phone. 7660 ☐

**Import Of India**—27, 6', handsome, Ivy, PhD, fun-loving man seeks beautiful woman, 22-30, for fun and relationship. Race nonissue. Photo/phone. 7689 ☐

**Naturally Pretty, Smart**—Strawberry blond (fit, youthful 41) psychotherapist/artist with a sense of humor, warm heart, adventurous spirit. Loves outdoor sports, nature, the arts. Seeks a good-looking, loving, self-aware professional man (36-50) with depth and humor, ready for love and marriage. Photo/note. 7624 ☐

**Gay, Super-Successful Man**—58, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, of the same life style. Serious reply only. Photo appreciated. 7485 ☐

## NEW YORK MAGAZINE'S SUMMER PLEASURES DOUBLE ISSUE 1994



Issue Date:

6/28-7/5

Ad Close:

June 14th

A GUIDE TO NEW YORK'S  
MOST SPIRITED SEASON

CALL 212-643-6455

to place your ad or for more information.

# ASSORTMENTS

Assortments is a weekly feature. Rates effective with the January 10, 1994 issue. Personal rate is \$34.50 per line. Flat rate is \$52.00 per line. Nonprofit rate is \$34.50 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add \$30.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

**CLASS DATING®** 212-643-5919 - Known for our pretty women and men of stature. 14th yr

**ASIAN WOMEN & PROFIT MEN**  
Meet for dance party Wed, June 8, 6:30pm at The Nine Cafe, 108 W 18th St (btwn 6th & 7th Ave). Info: 718-549-4500

**PROZAC SUPPORT GROUP**  
Weekly Manhattan discussions & non-alcoholic cocktail party. 718-832-3111

**Computerized Matching for Jewish Singles**, 35+, June 23rd, Supper Dance, 6:30-10:30pm. Tavern On The Green, UJA Federation's Business & Profits of NY. 5118pp. 212-836-1189

**CLICHEE—THE NEW APPROACH** to meeting business pros via at-opening parties and brunch dining. 212-661-6116

**THE DINNER CLUB™** - "NY's most exciting way to dine." Eat in new places. Meet new people. 212-560-1172 All ages.

**Classical Music Lovers' Exchange™**  
For unmatched music lovers. Nationwide. Box 51, Pelham, NY 10805. 200-235-CML5

**GUYS' N' DOLLS**  
Gala Singles Event Premiere Party, Frederick's 26 E. 64th, 6-10pm, 6/7/94. Adm. \$12. 30-Plus Profs. 212-644-1577

## STRICTLY PERSONALS

**Down-to-Earth, Warm, Caring—**And attractive Jewish woman, 29, seeks similar qualities in a Jewish man looking to build a committed relationship based on trust, honesty and respect. Please be searching, as I am, for a lifetime of love, laughter and family. Nonsmoker and Yankee fan a plus. Note/photo. 7667.52

**I Need Help—**Finishing my screenplay. Attractive Jewish male, 28, 5'10", advertising professional and budding screenwriter, seeks 22-29, Jewish woman to share my home/office/life. Be funny, smart and cute. Sorry, work place is smoke-free. Writing sample and photo requested. 7563

**Petite, Classy Female, 48—**Artistic, bright, lithe, warm, straightforward, independent, enjoys the city. Seeking male for friendship, intimacy, discussion, meals, dinner and excursions. 7579.54

**Greek-American Male, 28-38—**Handsome, well-educated, with warm sense of humor - sought by attractive, professional, quietly unconventional Greek-American female, 28. We both seek best friend to share life's adventures and future. Note/photo. 7605.52

**Brains And A Little Black Dress—**Just recovered from loving but unsuccessful engagement. Dual-degree professional, smashing looking, 5'6", long hair and legs, responsively feminine, centered emotionally, ability to negotiate and laugh, eclectic interests - an intriguing woman who is a book that merits reading again and again. Your children welcome. Seeking loving connection. 38-48. 7587.52

**Blond Shiksa Goddess—**(42, lawyer), Shuns beer-swilling couch spuds. Seeks cute, fun guy with dough (35-45). Photo/note please. 7612.52

**CATHOLIC Professionals**  
Biggest Best Dating Service in the World  
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Is he or she everything they claim to be?  
For discreet Pre-Marital & Marital Investigations. As seen on 20/20.  
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**SINGULARLY SENSATIONAL**  
At The 92nd Street Y  
Want to meet new adults and expand your horizons? The 92nd Street Y has the most diverse and exciting program in New York! Wine Tasting, Pub Crawl, Jazz Films, NY's Best Eats, Comedy Tonight, Summerline in NY, Ed Koch on Everything, Calvin Trillin, John Kenneth Galbraith, Listening to Depression, many more. Call (212) 996-1100 to register or for more information.

**DOC'S PLUS PARTY—**Affluent Profs, ages 30s-45, Century Club, 132 W 45 St, Sat, June 4, 8:30pm. \$20pp 718-279-8396

**Super Handsome—**Romantic white lawyer, 38, 6', with terrific body, sensual touch and dry wit, who volunteers with children, runs film program, and loves music, travel and dancing - seeks warm, bright beauty, 23-36, for love forever. Rare unicorn. Photo. 7609.52

**Work Hard, Play Hard—**31, 5'10" and slim, Asian male, handsome professional from NJ, enjoys all sports - especially tennis, skiing, Knicks and Rangers. Loves Broadway, dining, movies and active vacations. Looking for attractive, petite female to share what we worked so hard for. Nonsmoker. Photo/note. 7614.52

**Discerning Jewish Professionals—**Finest Art of Matchmaking. Raizy 212-877-5167

**DATE SOMEONE IN YOUR LEAGUE**  
Graduates and faculty of the Ivies, Seven Sisters, MIT, Yale, Stanford, University of Chicago, Northwestern, meet alumni and academics. The Right Shift: 800-988-5288

**LET US BE YOUR GUIDE**  
The New York Chapter of Women's American ORT is hosting a private tour of the Lladro Hotel on June 7 at 5:30PM. Refreshments served; free admission. For reservations, call 212-682-2361.

**The Power of KABBALAH**  
3,800-year-old insights on how to improve, enrich & enhance your relationships.  
The Kabbalah Learning Center  
Director: Rabbi Berg  
Doral Inn Hotel, 541 Lexington Avenue  
Free Introductory Lecture  
Thursday, June 2nd, 6:00 PM  
CALL NOW: (718) 805-9122

**Crossroads—**The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: 212-972-5594

**Scandinavian Blonde Beauties—**Seek sincere men. Brochure: 800-710-8937

**Brunette—**Attractive, slim and leggy, looking to share the summer and winter with a special man. This successful businesswoman, NYC-based author and ex-dancer has a zest for life, a sense of humor, compassion, and a love of tennis, film and the arts. Seeking a warm, accomplished and established professional, 39-50, with similar qualities. Note/photo. 7599.52

**Waltz Me Around The Room—**Then let's do a cha cha. Attractive, leggy blond writer seeks gentleman, 35-55, for dancing and anything that might develop when you hold me in your arms. 7622.52

**CEO**  
**CATHOLIC EXECUTIVES ORG.**  
Dating Service - Catholic Entrepreneurs. PHDs, MDs, MBAs, JDs, MAs, etc.  
For information, call: 212-827-9010

**MS CONNECTION**  
33+ Singles to fight Multiple Sclerosis.  
Pre-Summer Fund-Raising Party.  
Thurs., June 9, 6pm.  
Cash bar, dancing, donation \$15.  
For info, call MS Society: 212-463-7787

**Field's Dating** 212-391-2235 - 41 E. 42nd St., Rm 1600, NYC 10017, Open 7 Days

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Use our Fax number to place your ad.  
Call 212-643-6396.

## NEW YORK MAGAZINE

### STRICTLY PERSONALS

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## A SUMMER CELEBRATION

### WEDNESDAY, JUNE 8, 1994

#### THE SUPPER CLUB

240 WEST 47TH STREET  
6:30 - 11:00 PM.

\$25.00 - ALL THE DOOR

COMPLIMENTARY HORS D'OEUVRES, CASH BAR, LIGHT DINNER FARE AVAILABLE

FOR MORE INFORMATION,  
PLEASE CALL 212-643-6449

**No Need To Be More Flexible—**If you are a sweet, smart, class 30s lady with natural good looks, you deserve that truly special man - me! I'm Jewish, 5'9", fit, 45 (looks 30s), with success, integrity, style, warmth and James Dean looks. 7651.52

**Man Of Contrasts—**Single, white, 5'10", in great shape. Handsome? Yes, but you decide. Honest and healthy. You are casually sophisticated, 26-38, truly beautiful outside and in, self-sufficient. You like romance, candles, flowers. Contrasts? Jeans, tuxedos, Burgers, Chateaubriand, Clapton, Beethoven. Sports, naps, Outdoors, indoors. Physical, emotional. Crazy, sane. The good life, small pleasures. Note/photo/phone. 7695.52

**Adventurous Jewish Woman—**Just-retired college professor who believes in living life to its fullest. My children describe me as youthful/ attractive/ dynamic and warm. I've lived and worked in India and Israel. I have a passion for movies, books, trying new things. Seeking mature man who likes to have fun and will join me in stimulating fresh journeys. Photo/note. 7685.52

**Earthy, Sensual, Smart—**"Older" woman (mid 40s) seeks a single, younger man to make miracles with. Prefer dark hair/eyes, Latino type. Must be very muscular, fit, athletic, sweet, self-insightful, open to pursuit of higher consciousness, and under 40. Photo. 7679.52

**Sparklingly Witty—**Immediately handsome Jewish male (atypical) physician, 35, enamored by literature, impassioned by politics and addicted to basketball. Questing for a beautiful and brainy woman with whom to explore life. Photo please. 7582.52

# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 797

BY MARY ANN MADDEN

D-DAY LEWIS—versatile star of "My Left Foot Soldier."

JOAN OF LARAINA DAY-LEWIS—his cousin; fiery actress, long-suffering wife of Leo Durocher.

HOWARD "THE DUCK" HUGHES—millionaire filmmaker and aviator who once flew "The Spruce Duck."

JACQUES HUGHES—his uncle, the author of "Emile Zola."

DONALD "THE DUCK" TRUMP—millionaire author of "The Art of the Deal."  
MARL-A-LAGO MAPLES TRUMP—his wife, actress and mistress manqué of Trump's Palm Beach house.

**Above, family values. Competitors are invited to devise and define one pair of related names.**

**Results of Competition 794**, in which you were asked for Toys 'R' Them.

**Report:** You people at Mattel sure know how to amuse a person. Loopy as loons, all of you. Boomerangs making a comeback: The Ronald Reagan Acting President Doll—says Mommy, King Tut Doll—says Mommy, Julian Schnabel Doll—says MOMA. Nolan Ryan Doll—winds up winded from winding up. Never but repeated: The Kevorkian Doll—wind it up and it assists you in winding yourself up. The Salman Rushdie Doll—wind it up and it disappears. The Roseanne Doll—wind it up, you disappear, pal. And these wound up here as well: The Weight Watchers Yo-Yo. The Rush Limbaugh Right-Turn-Only Kiddie Car. The Alfonso D'Amato Pinocchio Kit. The John Simon Play Toy, Rudy's Let's Make a Deal Game. The Arkansas State Trooper Action Figure. The Chris Doyle Monopoly Set. You work and play well with others. Let this be a lesson to you.

**First Prizes of two-year subscriptions to "New York" to:**

THE PEDRO ALMODOVAR DOLL—Wind me up! Wind me down!

Tim Hanley, N.Y.C.

THE STUART SMALLER DOLL—It's good enough, it's smart enough, and, doggone it, people like to wind it up.

Bill Harriman, Mystic, Conn.

THE JOHN WAYNE BOBBITT DOLL—anatomically correct.

Kevin McLoughlin, San Diego, Calif.

**Runner-up Prizes of one-year subscriptions to "New York" to:**

THE J. EDGAR HOOVER DOLL—wind it up and it dresses up. (Comes with Barbie's Fun and Sun Wardrobe.)

Lilith O. Budman, Yonkers, N.Y.

THE ANDREW DICE CLAY DOLL—wind this.

Roseann Cane, N.Y.C.

THE PAUL HOGAN DOLL—wind it up and it puts another shrimp on the Barbie Doll.

Karen Bracey, Burke, Va.  
sp. ment.: Susan Hatfield,  
Los Angeles, Calif.

**And Honorable Mention to:**

THE ED MCMAHON DOLL—you may already be a winner.

Linda Giordano, Florence, Ala.

THE ELLEN DEGENERES DOLL—comes with its own recording of "When You Wish Upon a Star." No, wait—forget it—this toy will never have a life.

Joan McCann, Somerset, N.J.

THE ROBIN WILLIAMS DOLL—comes pre-wound.

Nancy Gibson Nash, Dedham, Mass.  
similarly: K. Vaughan, Fort Worth, Tex.

THE HUGH GRANT DOLL—wind it up and suddenly it's everywhere.

M. E. Colby, N.Y.C.

THE JOE CAMEL STUFFED ANIMAL—sold only to children eighteen and over.

Elizabeth Weitzman, Washington, D.C.

THE SHIRLEY MACLAINE DOLL—a previously owned toy.

Elizabeth Cowan, Atlanta, Ga.;  
similarly: Carol Izzo, Denville, N.J.

THE DOCTOR DOLITTLE DOLL—wind it up and it talks to the stuffed animals.

Sarah Gay, Denver, Colo.

THE HANS UND FRANZ DOLL—wind them up and they pump up the girly-doll G.I. Joe.

Jane Kretzmann, Vienna, Va.

THE EVANDER HOLYFIELD DOLL—wind it up and it cleans your clock.

Laura Shea, N.Y.C.  
sp. ment.: Ira Wind, N.Y.C.

THE CONAN O'BRIEN DOLL—wind it up, please.

Bob Dean, Raleigh, N.C.

THE MICHAEL MORIARTY DOLL—that about winds it up.

Kathy Hakim, Flushing, N.Y.

THE JEWISH MOTHER DOLL—don't wind me; I'll just sit here by myself.

Joel Sirin, Alexandria, Va.

THE MERYL STREEP DOLL—wind it up and it reminds you that the Jack Nicholson Doll still costs more.

David English, W. Somerville, Mass.

THE MICHELANGELO SIGNORILE DOLL—wind it up and it drags all your other toys out of the closet.

Nicholas Jainschigg, Brooklyn

THE JAMES BROWN DOLL—wind it up and it gets down.

Jim Weis, Atlanta, Ga.

THE ALDRICH AMES SECRET DECODER RING

Stanley Silber, East Hampton, N.Y.

THE SAM DONALDSON TALKING DOLL—batteries not included.

Marjorie Jackson, Harlington, Tex.

THE BEAUTY AND THE BEAST DOLL—wind it up, milk it for years.

Mimi Waitstein, Lexington, Mass.

THE JUDITH MARTIN DOLL—wind it up and it writes you a thank-you note.

Nancy Stark, N.Y.C.

THE MARTHA STEWART DOLL—all the doll you'll ever need.

Norma B. Jaffe, Norfolk, Va.

THE AL SHARPTON DOLL—some assembly required.

James Morgan, New Brunswick, N.J.

THE DELUXE AL SHARPTON DOLL—with wardrobe and gold-tone medallion.

Shirley Brandson, Zeeland, Mich.

THE LOCH NESS MONSTER BATH TOY—wind it up and it turns into a rubber duckie.

Wilbur Wright, Purdys, N.Y.

THE DICK NIXON—you won't have this doll to wind up anymore.

Lauren Foley, Cranston, R.I.

THE BILL GATES DOLL—wind it up and you're using snail technology.

Frank Klick, Muscoda, Wis.

THE MACK THE KNIFE DOLL—wind it up and it whets itself.

Susan Harriman, San Francisco, Calif.

THE KATHLEEN BATTLE DOLL—call its agent for permission to wind it up.

The Cobb Group, Louisville, Ky.

TEENAGE MUTANT NINJA BETSY WETSY—the doll that does everything.

Boo Blume, Sayville, N.Y.

THE JOHN GOTTI DOLL—wind it up and it loses its appeal.

Greg Westmoreland, Centreville, Va.

THE CLINTON NOMINEE DOLL—it winds up remembering it owes back taxes for the Nanny Doll.

Paula Doherty, Fall River, Mass.

THE WARREN BEATTY DOLL—no longer available.

Ken McCann, Somerset, N.J.

# Some of the most enlightening articles in a magazine never make it to the table of contents.

Open to the table of contents in any publication and you can find some insightful stories. You'll also find some missing. Because the advertising isn't there.

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Like which car to buy. Which airline to fly. And what to serve for dinner.

So, next time you open a magazine, read it. From cover to cover.

Because what's on the back cover, may be just as important as what's on the front.

## ADVERTISING.

Without it you wouldn't know.



THE SUSAN FALUDI DOLL—wind it up and it refuses to play house.

*Christian Pettygrove, Arlington, Va.*

THE GEORGE STEINBRENNER DOLL—wind it up and it walks to New Jersey.

*Rachelle Adler, N.Y.C.*

THE GOVERNOR CHRISTINE TODD WHITMAN DOLL—wind it up and it pays you not to wind up the other dolls.

*Natalie Wittenbrook, San Francisco, Calif.*

THE JESSICA FLETCHER DOLL—wind it up and after 60 minutes it starts running.

*Elisa Falciglia, Reston, Va.*

THE MARQUIS DE SADE DOLL—wind it up. Hard.

*L. Saroyan, San Francisco, Calif.*

THE GORE V. DOLL—runs independently. (Party Platforms sold separately.)

*Nancy Laurence, N.Y.C.*

THE ANNE RICE DOLL—wind it up and it feels Jeremy Irons should have wound it.

*Melinda Kevis, Kansas City, Mo.*

THE ALAN GREENSPAN DOLL—wind it up and you... lose interest.

*Raymond S. Kauders, Montesano, Wash.  
Abigail Dobbs, Stone Mountain, Ga.*

THE MAÎTRE D' TIP-OVER DOLLY—it still seats you near the kitchen.

*similarly: Ruth Migdal, Brooklyn;  
Leslie Brookins-Brown, Minneapolis, Minn.*

THE AL GORE DOLL—no movable parts.

*Steve Walsh, Denville, N.J.*

THE CAPTAIN LOUIS WENAU DOLL—it wound up the usual suspects.

*Chris Doyle, Burke, Va.*

THE RICHARD GERE LAMA DOLL—the sound of one key winding.

*T. Zheutlin, Chicago, Ill.  
similarly: Phyllis Eisenman, Teaneck, N.J.*

CATS, THE PLAY TOY—it winds up at the Winter Garden Theater. Now and forever.

*William W. Fuchs, Short Hills, N.J.*

THE EISENHOWER OPERATION OVERLORD DOLL—wind it up and it tries to explain why anyone would want to save France.

*Bob Kopac, Poughkeepsie, N.Y.*

THE HANNIBAL LECTER DOLL—just don't wind it up.

*Barry Bellinger, Washington, D.C.;  
Jan Strelein, Johnstown, Pa.*

THE PEE-WEE HERMAN WATCH—self-winding.

*Howard Joines, Forest Hills, N.Y.*

THE M. A. MADDEN DOLL—it wound up Competition 794 (and not a moment too soon).

*Adam Doyle, Blacksburg, Va.  
similarly: Mary Anne Hodgson, Athens, Ga.*

**Competition Rules: POSTCARDS ONLY, TYPE-WRITTEN IF POSSIBLE, PLEASE. ONE ENTRY ONLY** should be sent to Competition Number 797, *New York Magazine*, 753 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 10. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 18 issue. Out-of-town postmarks are given three days' grace.



## Late Hit

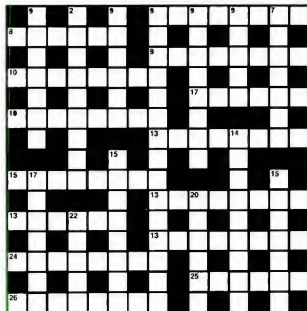
If it's the last Monday in May and you're Sandy and Sydney Flacco, Times Square's preeminent father-daughter public-relations team, then this must be East Hampton.



# 'SUNDAY TIMES' OF LONDON CROSSWORD

## ACROSS

- 4 Ranks America among countries. (8)
- 8 Downright way of making an island start talking. (6)
- 9 Attributed to the clerk in the advertisement. (8)
- 10 Dislike for a translation. (8)
- 11 Remarkable message. (6)
- 12 Back room for boffins to record a military machine. (8)
- 13 Those fired are possibly not so dense. (8)
- 16 Novelist has to drink without something to eat. (8)
- 19 Jewellery makes one canoodle with a champion of the left. (8)
- 21 Radical puts an extraterrestrial into a form of clay. (6)
- 23 Arrival at the coast makes a country suffer defeat. (8)
- 24 Sang live, being broadcast as a musician. (8)
- 25 An animal is in time to make mistakes. (6)
- 26 A bowl of cereal makes one flourish. (8)



## DOWN

- 1 Of little importance, like a boundary in a practice game. (7)
- 2 A lot of beer makes the drinking place unusually fuller. (9)
- 3 Titled people without gratitude for their means of rising. (6)
- 4 Language used freely in the grand islands. (8, 7)
- 5 Champions make an effort to hold the north for those who went before. (8)
- 6 Employing the upper class to entertain. (5)
- 7 Put up tax in what follows Robert. (7)
- 14 Bird which discovers its food on the ground. (9)
- 15 Two statesmen and I provide a vegetable. (8)
- 17 Not die although concerned with the insurance. (7)
- 18 Upsetting the coolest cats. (7)
- 20 There is nothing in sugar containers to provide transport. (6)
- 22 Projection of composition in reverse. (5)

## 'BUSINESS VENTURES': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

### ACROSS

- 1 Doesn't have
- 6 Cooks claims
- 12 Cries of surprise
- 15 No delc, to printers
- 19 "Dallas" matriarch
- 20 County on Long Island
- 21 Reagan son
- 22 Alaskan city
- 23 Grant's helicopter service
- 25 Kind of love
- 27 Suppositions
- 28 Do as bid
- 29 Johnny's underwear factory
- 31 Edberg of tennis
- 34 French tale
- 35 White House monogram of the '60s
- 36 Carvel offerings
- 38 Sea plea
- 39 First word of the Lord's Prayer
- 41 They go with heels
- 45 —garde
- 47 Time in office
- 49 Art supporter
- 51 Wearing nothing
- 52 Gene's zoo
- 55 Ordering around
- 57 Building wing
- 58 Work measure
- 59 Corp. giant
- 60 Between Mardi Gras and Easter
- 61 "Flying Down to —"
- 62 Impede, at law
- 65 Burro
- 66 Capital of Yugoslavia
- 68 Beatrice's plumbing company
- 72 Gaston's vis-à-vis
- 74 Lake Isle
- 75 What the farmer takes, in a child's game
- 78 Plural of is
- 79 Toast to Bacchus
- 80 Clamor
- 81 Kauai keepsake
- 83 "How Dry —"
- 85 Ivanhoe's real name
- 87 Billy's cab company
- 91 East of Europe
- 92 Sixth: Ital.
- 94 Equalized
- 95 Convicts' cubicles
- 96 Baker's buy

### DOWN

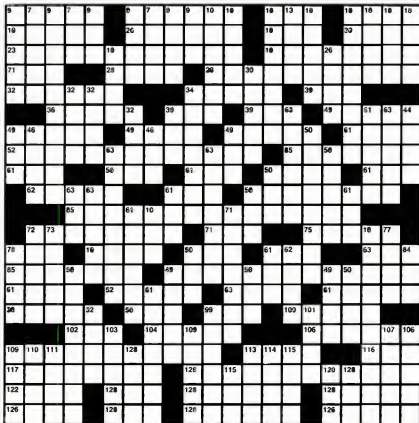
- 98 Jurisdiction of 99-Down
- 99 Women's wear daily
- 100 Make revisions in
- 102 Brick poundage
- 104 Hindu princesses
- 106 Pfaf and Wharton
- 109 Don's orchards
- 113 Formicary dwellers
- 116 Actor Stephen of "The Crying Game"
- 117 Ethiopian emperor
- 118 Betty's laundry
- 122 He played Mr. Hulot
- 123 Gloucester's cape
- 124 Bulling hero

- 125 Coconut meat
- 126 Russian inland sea
- 127 Permit
- 128 Burns up the road
- 129 "—the bag!"

### DOWN

- 1 Martin's onetime partner
- 2 Up in the rigging
- 3 Glenn's phone service
- 4 Young billy
- 5 Wine designation
- 6 Uppity one
- 7 VCR insertion
- 8 Catch sight of
- 9 Peer Gynt's mother
- 10 Notorious Imelda
- 11 "Lazy" tray
- 12 Eurydice's husband
- 13 Ship's cargo area
- 14 Traffic jam
- 15 Phoebe's plow service
- 16 Voice inflection
- 17 Desert prince
- 18 Gymshoes
- 24 Sharpen
- 26 Gun-card projections
- 30 Greek porticos
- 32 Doting
- 33 Prepay the pot
- 34 "The —" (TV police series)

- 37 Old Glory feature
- 38 — Lanka
- 40 Mutopeers
- 42 Scottish landowner
- 43 One of the Muppets
- 44 Western lily
- 45 Reverential feeling
- 46 Contemptible
- 48 Brit.
- 49 "Nightmare" street
- 50 Classical-music devotee
- 53 Censures
- 54 Refrain from indulgence
- 56 Power it's do it
- 60 Coin of Romania
- 63 Recipe amt.
- 64 Turn the — check
- 65 It goes before beauty
- 66 Short-order sandwich
- 67 " — was saying . . ."
- 69 Battery terminals
- 70 Suffix for treat or expert
- 71 They're often keepers
- 72 Crop up
- 73 Maurois biography of George Sand
- 76 Sally's travel agency
- 77 "Fatha" Hines
- 78 Not home
- 80 Couple
- 81 Soap ingredient
- 82 Novelist: Ferber
- 84 Authors' submissions: abbr.
- 86 Howard's postal service
- 87 Film
- 88 Second Mrs. Sinatra
- 89 Like summer tea
- 90 Start of Caesar's boast
- 93 Eden villain
- 97 Sleep restlessly
- 99 High-ranking priest
- 101 Small plateau
- 103 Twangy
- 105 Certain salamanders
- 107 Artist Matisse
- 108 Carl or Françoise
- 109 "Thin Man" pooch
- 110 Expensive
- 111 Utah winter resort
- 112 State tree of Maine
- 113 Fit to —
- 114 Dweeb
- 115 What Noah counted by
- 119 Dubliner's land: abbr.
- 120 Fi's go-with
- 121 Sizzling



# Celebrate 125!

## The Rhythm of the World

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FESTIVAL**

**Saturday,  
June 4, 1994**

**10:00 a.m. - 9:00 p.m.**

World Puppetry Festival

Michael Moschen

Exploration & Discovery

O'Landa Draper

Buckwheat Zydeco

Ladysmith Black Mambazo

Willie Colon

Laser-Light Show

Dinosaur dig

Free Admission All Day!

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the world. Now we're ready to  
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Live music & dance. Science in  
action. **I.D. Day**. Margaret  
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